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**Penal Code of California  
1915, Section 623**









*House Beautiful*

# PIERCE-ARROW

*A brilliant array of America's Finest Motor Cars  
in four new wheelbases*

.. with a new model, slightly smaller, as low as \$2595

IN extending its Straight Eight line to meet every latest demand of the fine car market, Pierce-Arrow opens the 1930 season with an array of motor cars which again easily qualify as *America's finest*.

There are four new wheelbases in the 1930 group . . all cars of increased inner spaciousness . . all slender, low-swung, graceful creations in the finest Pierce-Arrow tradition.

The slightly smaller car in the new line . . of an inch less wheelbase . . is of true Pierce-Arrow quality throughout. Its low price (\$2595 at Buffalo) gives it extraordinary value.

• • •

THE 1930 colorings and upholsterings and appointments are new elements of beauty, freshly expressed.

There are new door latches, velvet of operation . . new clocks and vanity cases in the ultra-modern manner . . new foot-rests and lights and mirrors which reflect the mode of the hour.

More important, there are engineering de-

velopments of vital consideration . . all present in every car of the 1930 line.

• • •

MECHANICALLY, as well as modishly, Pierce-Arrow keeps abreast of the hour. Its improvements are never saved for an occasion, never sensationalized . . although it has pioneered some of the greatest.

So it is that today's Straight Eight line by Pierce-Arrow is possessed of every feature worthy of adoption by America's finest motor car. For example:

Silent gear-shifts . . non-shatterable glass . . super-safety brakes . . low-swung gravity centers . . hydraulic shock absorbers, etc., etc. All Pierce-Arrow features . . each having been added as it proved itself . . and without particular mention or especial acclaim.

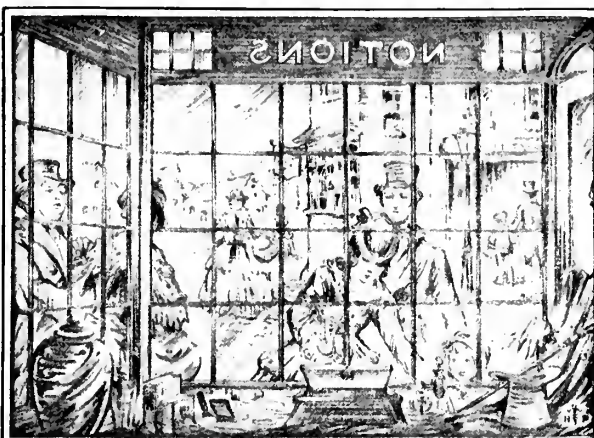
Nor is there any excess of modesty in this attitude. It is simply that *no* new feature, or any group of new features, could conceivably be so important as that which is *Pierce-Arrow*. Greater is that than the sum of all its parts.

**NEW PIERCE-ARROW PRICES..at Buffalo.. From \$2595 to \$6250**  
(Other Custom-built Models up to \$10,000)

In the purchase of a car from income, the average allowance on a good used car usually more than covers the initial Pierce-Arrow payment.

# Window

*Mary Jackson Lee will show you on these pages each month the best of the new things found in the shops*



# Shopping

*We cannot purchase for you, but for your convenience the address of the shop mentioned is given at the end of each item*

ANYONE who ever has made waffles probably has had the ghastly experience of pouring in the batter before the iron was hot enough, of having it stick in every notch, and of having painstakingly to scrape the iron. With a hungry mob waiting for the waffles, one such accident will discourage even the most ardent cook. Since their success is so dependent on the correct temperature, this iron in Figure 1 seems to me an achievement. Just above the handle there is a slot from which projects, when the proper heat is attained, a small red bar, thus doing away with all guess-work. The iron is electric of course, is attached to its own tray, has a non-heating handle of white composition, and is further distinguished by the fact that it is made of Aranium, a new alloy which neither tarnishes nor discolors, and which retains its lustre permanently. The care of a waffle iron being considerable,



FIG. 1

this is a point worthy of mention. Packed ready to send by express collect, the price of this is \$13.89. — R. H. MACY & COMPANY, 34th Street and Broadway, N. Y. C.

FROM now on until the middle of the summer every boat that sails will take one or more of your friends to some far corner of the world. And if you would like to give some feminine friend a *bon voyage* gift that will help her to remember you as she motors across the desert toward Biskra, I suggest that you choose the compact but all-wonderful beauty box in Figure 2. She will, of course, have an adequate supply of prepa-

rations in her trunk, but here, condensed into a few inches, are all the essentials to keep her well groomed for a week-end or even for a week's automobile trip.

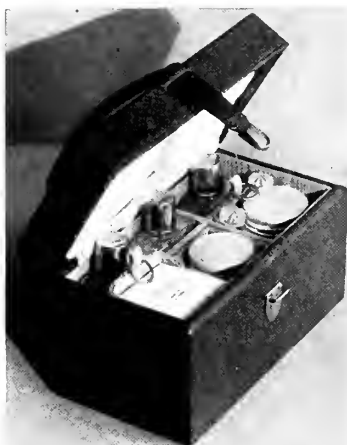


FIG. 2

The three bottles at the back, smartly gold-topped, contain skin tonic, astringent, and a make-up lotion; the jar in the middle contains cleansing cream; at the right are two small jars of nourishing and of vanishing cream, while at the left are two miniature boxes of powder. In the top is an excellent mirror, and there is a supply of cleansing tissue. This tiny piece of luggage is covered with leather in black, tan, navy, green, or red, and is lined with moiré silk. It is, obviously, too useful to gain favor with transatlantic travelers alone, and one might go so far as to purchase it as a sort of consolation prize for staying at home. The price is \$15.50, delivered anywhere in the United States. — ELIZABETH ARDEN, INC., 681 Fifth Avenue, N. Y. C.

THERE are any number of reasons why I chose this dish in Figure 3. First, the shape of it



FIG. 3

is quite unusual and the contrast of the black wooden knob and handles with the silver is very nice. Then I like the fact that it has its own accompanying plate, which makes it convenient to pass and which keeps the heat of its contents from the table. Last, and best of all, is the removable partition which divides the dish into two parts if it is being used in a very small family, but which may be lifted out when a larger dish is needed. For two people it would hold sufficient spinach and cauliflower for a meal, while with the partition out it might do for eggs or for something creamed. The dish is 5 3/4" in diameter and 4" tall to the top of the knob. The matching plate is 6 3/4" in diameter and may, of course, be used separately. Altogether it is such a cosy little dish that it suggests a small family and, inevitably, a wedding gift. This costs \$16.25, postpaid, and is naturally, at that price, plated, but it can be relied upon to give almost endless wear, for the quality is excellent. — THE LITTLE GALLERY, 29 West 56th Street, N. Y. C.

ABSOLUTELY essential to cold-weather comfort are good warm blankets. When the temper-



FIG. 4

ature hovers just above zero who ever has quite enough to keep everybody happy? In Figure 4 is shown a pile of English blankets so superb in quality that they are capable of making up any deficiencies in quantity. Of pure wool, thick, soft, and fleecy, they offer exceptional warmth without weight; a pair is enough for anyone in average winter weather. The photograph gives you an idea of how they would look stacked up in your bedding closet. You may have a choice of plain white, or

white with either blue or gold stripes — all have two-inch bindings of cream satin. The blankets are made up separately in the 70" x 84" size (for twin or three-quarter beds), but they are sold in pairs for \$21.50, which covers delivery. I wish you could feel one of these and then lift it, because then you could see for yourself how wonderful they are. — WALPOLE BROTHERS, INC., 587 Boylston Street, Boston.

YOU may think that your house is all finished, but it is n't, really, not unless you have a knocker on the front door. Perhaps you al-

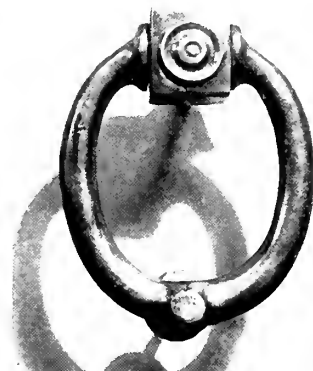
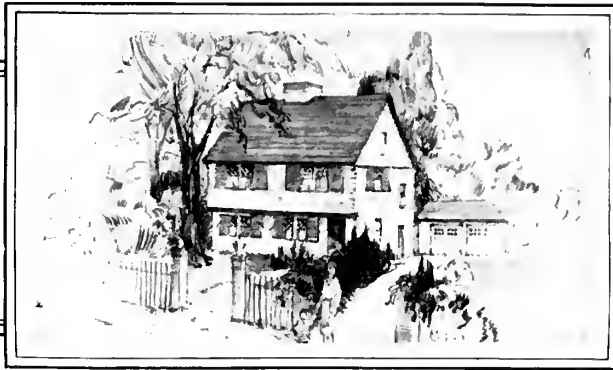


FIG. 5

ready have a doorbell, but you need a knocker to make your entrance look truly hospitable and informal enough to offer a cordial welcome. Few country houses can be complete without one. In Figure 5 is a beauty, heavy and strong and solid without being clumsy. It is a plainish sort of knocker, but the workmanship is so excellent and the slight embellishments so carefully wrought that it has lots of character and dignity. It looks so honest. If the rest of your hardware is iron, then you may have this made of wrought iron, while if you have nothing else to consider, I suggest that you choose the antique brass which has a lovely patina-like finish. In either material, the price is the same, \$14.00, prepaid. This measures 5" across and 6" long, so that it would be quite correct on any door of moderate size and weight. — TODHUNTER, INC., 110 East 57th Street, N. Y. C.



## Let's Not Go Wrong On



## Fads In Home Building...

WE can progress and improve in the details of architecture, decoration and furnishings—be stimulated by pleasing variety—without resorting to the bizarre. Novelty appeals for a time, but is transient. You may throw away a green hat that finally palls, but a fantastic



house or zigzag furniture cannot be discarded so easily.

Home building and marriage are alike in that each is undertaken for enduring companionship and affection. There are types of houses just as there are types of families, and the type you build should be the type you can live with in happiness the rest of your days.

Within the limits of Colonial architecture is a variety of designs which have survived 200 years of transient fads. Today true Colonial is still the standard of good taste and comfortable living. Its proportions are excellent, its contours pleasing to the eye, its interiors spacious and its decorative keynote one of harmonious good taste. Look over any residential development in any city of the United States—you'll find the correctly designed Colonial house beyond compare.



In support of this opinion the Arkansas Soft Pine Bureau recently completed the attractive Colonial type home, illustrated in part on this page. It is located at 46 Woodley Road, Cleveland Hill, Buffalo, New York.

The homelike atmosphere of the house, revealed in these pictures, was repeatedly praised by the 20,000 and more visitors who inspected the house during the two weeks it was open to the public. Its happy combination of coziness and roominess appealed to many interested particularly in homes of moderate and even small size. Perhaps the detail receiving more comment and admiration



than any other was the mellow warmth and effectiveness of the Arkansas Soft Pine paneling in the living and dining rooms and the satin-like appearance of the other woodwork throughout the house. In the former room the paneling runs continuously from floor to ceiling with a well executed cornice of wood mouldings. This is done in clear wood which is finished in its natural color with the beauty and lustre of the wood brought out by waxing.

In the dining room the paneling runs only to the height of the chair rail. Here the early American effect is accomplished with the use of Knotty Paneling of Arkansas Soft Pine. This type of paneling is enjoying a wide vogue not only in new homes, but in the rehabilitation of old ones. Its decorative quality is appropriate and at the same time a correct adherence to that architecture which follows Early American tradition.

That wood paneling and trim should be enjoying a wide renaissance proves again the

point made in the third paragraph. Once more it resumes its place of first choice as a decorative background after almost a decade of more aggressive interior motifs with which daily association becomes tiresome. Moreover, while wood is an inseparable part of Colonial architecture, it is with equal appropriateness used to enhance the interior of other types, whether new or remodeled.

From the standpoint of cost, wood paneling and trim need not affect your building budget. What is added in one way is saved in another—and correctly seasoned woodwork will endure for generations with only an occasional application of wax and rubbing.

And what is true of interior woodwork is equally true of the whole house structure. For the oldest homes in America—including hundreds of historic interest now occupied and delightfully livable—are of wood. If the wood used is cut from virgin timber, scientifically seasoned, manufactured in standard saw mills of established repute, and the house



erected according to correct principles of staunch frame construction, your investment in home and happiness need be no more than you can afford comfortably.

Arkansas Soft Pine is such a wood. For more than a quarter century it has played an important part in providing countless attractive homes typical of our best standards of living. It grows in a region particularly favored by Nature for the maturing of splendid timber. It is produced in plants that adhere to the highest standards of manufacture, kiln

drying and merchandising. Its manufacturers stand behind it without reserve and place their own signatures and endorsement upon it in the form of the trade and grade marks illustrated below. These symbols are



not only hall marks of permanent investment value, but in a simple, practical way they enable you to identify your lumber and woodwork purchases at your local lumber dealer's where Arkansas Soft Pine is obtainable.

If you are planning to build or remodel, the material and services of the Arkansas Soft Pine manufacturers are readily available. Through their Bureau, undersigned, they are prepared to furnish you with plans (both in Colonial and other designs), building helps and instructions that lead the way to the home of your dreams. Your name on the convenient coupon below, together with 25c in coin or postage, will bring you one of the most complete and instructive books ever issued on the fascinating subject of home-building. Whether you plan to build or remodel now or later, be sure to get your copy of this book. Better mail the coupon now while the idea is warm.

ARKANSAS SOFT PINE BUREAU  
Little Rock - - - Arkansas

# A B & BTR

Arkansas Soft Pine Bureau  
208 Boyle Building  
Little Rock, Arkansas

Gentlemen: Please send me your plan book for which I enclose 25c (in coin or postage).

Name.....  
Address.....  
City.....State.....

## Window



## Shopping



Old Pennsylvania Milk Bench

as a buffet—One of many Hearthstone reproductions for every furniture requirement  
Finished to your order  
or unpainted

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FURNITURE COMPANY, INC.  
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MAHOGANY  
TABLE

with  
Pierced Brass  
Edge

21½" high  
11" diameter

\$15.00

Express collect

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**CLARENCE H. WHITE**  
**SCHOOL OF PHOTOGRAPHY**  
Small classes offering training for artistic photography. Catalogue. Mrs. Clarence H. White, Director, 460 West 144th St., New York.

IT happened, a little while ago, that several people all at once asked where they could find interesting inkwells, and I made the discovery that actually they are a rarity, so I have been on the lookout for them ever since. The one in Figure 6 is Danish pew-

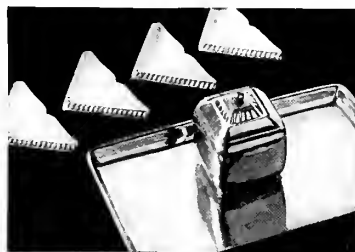


FIG. 6

ter, copied from an old English silver one, and is somewhat more than rather good. The inkwell itself, which has a tight cover, is attached to the tray that takes care of the pens and pencils and so on. Then there are blotter corners to match, which makes just enough of a set to trim a desk neatly without cluttering it up with useless gadgets. The finish of this particular pewter—which is, by the way, designed by the famous Just Anderson—is much brighter and more silvery-looking than our own pewter, and yet it does not have the dark shiny look of nickel. It is a finish that looks well always with very little care. The inkwell is priced at \$25.00 and the blotter corners are priced at \$7.75. In each case this includes postage. —CAMDEN SHOPS, 872 Madison Avenue, N. Y. C.

COCOLARICO, known as raw silk, is the material from which the beautifully embroidered square in Figure 7 is made. With its grayish-tan natural-colored background and its intricate design in apricot and blues, with an intermingling of greens and tans, it has the appearance of far more than its actual value. Raw silk is furnished by the cocoons in which the silk grub is allowed to mature. When it emerges, it breaks the thread and ruins it for the unwinding of the long strands of silk. Long ago this used to be waste material, until the peasant women of Greece claimed it for their own uses, for which it was less expensive than



FIG. 7

the imported cotton. It is not subjected to the same cooking process as the fine silk and is not dyed, so that it has great durability in addition to its charm and individuality. Relief workers in Greece, to provide an income for refugee mothers with dependent children, encourage the spinning

## CHILDREN'S FURNITURE



Bookshelf and Cupboard \$55.00  
Day-of-Week Picture \$7.50  
Chest of Letters \$3.00  
Russian Toys—

**CHILDHOOD INC.**  
215 EAST 57TH ST. NEW YORK

**Royal Copenhagen Porcelain**  
INCORPORATED  
155 West 57th Street, New York City  
LONDON—COPENHAGEN—PARIS

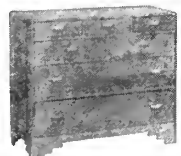


An unusual selection of charming figurines, vases, lamps, dinnerware and other decorative pieces in Royal Copenhagen Porcelain.  
Moderately Priced

Genuine Royal Copenhagen Porcelain bears imprint of three blue lines.

**ETCHINGS** by well-known artists, \$5 and up. They beautify the home. Full set of small reproductions, 10 cents (stamps). Dept. E Etchers Guild, 366 Broadway, N. Y.

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UNFINISHED FURNITURE

THESE charming, distinctive pieces, sturdily made of Birch wood and specially constructed from Campbell Shops' exclusive designs, are sold unfinished so your personal desires may be expressed in decorative finish. The finish can be applied by yourself, or to your order by our finishing department. The complete suite consists of eight pieces, any of which may be purchased separately.



Our catalog contains many suggestions for attractive home decoration, and illustrates more than 200 separate Colonial and other Pieces. Send

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## 'THE HOUSE OF FINE HOUSEWARES'

presents three more items that add to the joy of living!

## Fruit Reamer

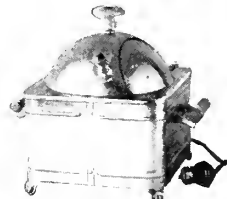
So cleverly made that every drop of the juice can be saved. Not only a reamer but also a pitcher and strainer for serving orange, lemon or other juices. Heavily silver plated. Holds 1 pint. 86



**Electric Corn Popper**  
Popcorn for all—without scorching your hands! Just plug in on any light socket and in no time at all, out comes the corn crisp and white. Fine nickel plated finish. 6x6x8". . . \$5.50

## Tricolorator (at left)

Tricoloration is considered the most scientific method of coffee making. Pot made of vitrified china, beautifully glazed, in old rose, brown, blue, white or green. Top filter easily removed for serving. "Royal Park", 6 cups . . . \$1.50  
"Autocrat", 10 cups . . . \$1.75



Send check, money order, C. O. D. instructions, or charge account references

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## A Colonial Group for Present-Day American Homes

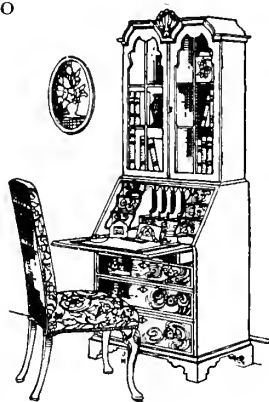
A FAMOUS Sheraton Sofa in the Metropolitan Museum is the inspiration for this inviting love seat, grouped with a Colonial Wing Chair of Sheraton design... both in solid Mahogany, hair-filled to give lasting comfort... a corner cupboard in Walnut showing Pilgrim influence, hand antiqued and colorfully decorated... the small drop-leaf table also in Walnut suggests countless uses.

Many similar groups of Kittinger Distinctive Furniture present new opportunities for complete new furnishings or gradual replacement of furniture that is long past its service and value. There are over six hundred authentic Period designs by master craftsmen working advantageously with modern equipment... using selected

Cabinetwoods... solid Walnut, Mahogany, Oak and Maple... and upholstery materials not available to earlier craftsmen in small, candle-lit shops. The result is a new value in an unprecedented volume at prices lower than expected for such exquisite furniture.

For your selection, visit if possible one of our larger showrooms or write for the names of Kittinger dealers in your locality who can help you with a selection from our catalog whether or not they carry showroom stock.

Ask for booklets showing a few pieces and suites for every room in the home... for apartment, club, hotel, and executive office. Address Kittinger Company, Dept. 21, North Elmwood Ave., Buffalo, N.Y.



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*Distinctive Furniture*





## Window



## Shopping

## THE MAGIC CORNET

MAGIC! that is how it seems — to suddenly be an expert Cornetist



Although the Cornet plays from a music roll it is not an automatic player — only the selection of the tones or notes produced by the music roll is automatic. Every other factor in the rendition of the melody — the control of volume, of tempo and all the feeling or expression is under the player's control.

**CORNET WITH 2 MUSIC ROLLS — \$10**

A wide selection of music rolls of popular songs, classical and old favorites to choose from!

**Additional music rolls, 40 cents each**

In our new store, the most complete display of high class Playthings, Toys, Games and Gifts (for grown-ups as well as children) . . . gathered there from the mastercraft shops of Europe and America.

Send for Catalog

**Mayfair Playthings Store**

9 East 57th Street New York  
(4 doors from Fifth Ave.)

and weaving of this fabric and its embroidery with the traditional Greek designs. This 18" square, which sells for \$6.75, postpaid, is a gorgeous piece of work which you would be thrilled to own and which can be laundered innumerable times and used indefinitely without loss of beauty. While there are several pieces in each pattern, the number is limited, so that orders will be filled according to the stock in hand. None could be disappointing, for as you turn them over each is more desirable than the last. — NEAR EAST INDUSTRIES, 35 Newbury Street, Boston.

THE chintz in Figure 8 is dainty and intimate in effect and would be charming in a breakfast-room or in a morning-room of some sort. Not that it might be limited to this, but it is scaled well for a small room. Although the motif is quite Persian, the design sug-

gests a *millefleurs* tapestry and so, too, does the coloring. Against the buff, black, lavender, or green ground is a shell-like all-over figure in a slightly lighter shade, while the concise trees, flowers, and figures are in clear jewel tones. A picture does not always convey the correct impression of scale, but perhaps I can give you an idea by saying that a small sofa or chair could be very attractively covered with this. If you possess a small love seat, this chintz would complement it beautifully. If it is used (without lining) for curtains, the light coming through produces an extraordinarily pleasant glow. The material is very nice — soft, with a semi-glaze. It is 31" wide and costs, postpaid, \$2.40 a yard. — BOSTWICK & TREMAN, 694 Madison Avenue, N. Y. C.

RIGHT after the first of the year begins the exodus from home that may lead east or west or south.

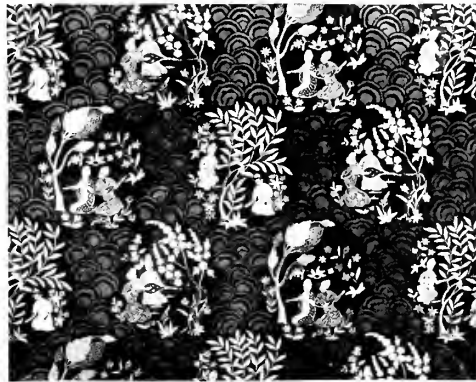


FIG. 8

## UNUSUAL FURNITURE



including designs in Venetian, French, Colonial and Modern. Special Furniture also designed and executed to your order. Unpainted furniture finished to your order.

**COLORTONE FURNITURE SHOPS-INC.**  
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Ensemble BAGS and SCARFS

Made to match your costume  
**THE CRAFTSMEN'S GUILD**  
15 Fayette Street, Boston, Mass.

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## Who Is Dale?

DALE is a firm which for forty-five years has made a remarkable line of fine lighting fixtures in period styles for every type of home. They can save you money because they sell on the "Direct-to-You" Plan. You will find their expert advice valuable and you will be pleased with the careful attention they give to every inquiry. They will gladly send you a number of photographs of fixtures of any style or period in which you may be interested.

Address Dept. No. 2, mentioning type of house.

The charm of old fashioned things is brought out so well in these two fixtures (illustrated above).



Established 1884

**DALE**

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Lighting Fixture Company, Inc.



## MAPLE TIP TABLE

\$14.50 Express Extra

FOR tea or coffee — as an auxiliary to the bridge table — on the porch in summer — an indispensable and beautiful table. Top tilts so it may be tucked flat against the wall. Solid maple with a dull Early American hand rubbed finish.

Oval, round or octagon top, 27" high

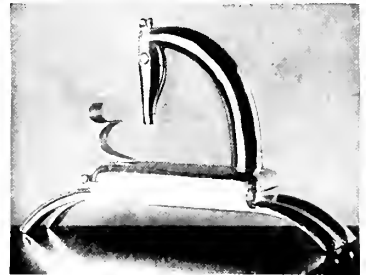
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**AVOCA INDIVIDUAL KNEE RUGS**  
for winter carnivals and hockey games; countless colors (state three preferences). About 38 x 60. \$16.50 postpaid.

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We are constantly Furnishing Prominent Homes, Hotels, Clubs, and Yachts with Distinctive Reed Furniture—our Exclusive Designs.

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BEAUX ARTS BUILDING, PALM BEACH, FLORIDA

Imported Decorative Fabrics

# With "WOOL" from WOOD

*he made possible this thick  
FLEXIBLE blanket—science's great  
achievement in true house  
insulation*



**LIKE SHEEP'S WOOL!** This photograph shows how much Balsam-Wool looks like sheep's wool. Note the new patented creped Kraft liners, tough, heavy, flexible. They are water-proof, wind-proof and practically puncture-proof. Balsam-Wool itself is fire-resistant, vermin-proof, permanent



**F**OR years experts have stressed the need of flexibility in true house insulation.

Science sought a heat-stopping material that could be fitted snugly into walls and roof—that would tuck into cracks and crevices.

Then, during the Great War, Howard F. Weiss, Director of Research for the C. F. Burgess Laboratories, and former Director of the United States Forest Products Laboratory, made his important discovery—"Wool" from Wood. He named it Balsam-Wool.

### *It tucks in!*

In Balsam-Wool the ideal of an efficient, flexible insulation for both new and old houses, has been attained.

It looks amazingly like sheep's wool. It practically equals, by test, the warmth of sheep's wool.

Balsam-Wool comes in thick, fleecy, blanket-like strips, held firmly between strong, tough liners. Because it is flexible, it fits tight and snug between the framing members of your house

—proofs every crack and crevice against cold, wind and drafts.

Thus, with Balsam-Wool, your house is really heat-tight. Completely blanketed. Warm in winter, cool in summer. It is a truly modern house—its resale value protected.

Balsam-Wool alone offers you this great triple efficiency: 1. flexibility 2. full inch thickness 3. the highest insulating value ever attained in practical house insulation.

### *It saves you money every winter*

True insulation with Balsam-Wool is one of the few things you can build into your house that will actually save you money year after year.

The first cost of Balsam-Wool is small—only 1½ per cent, on the average of the new house cost.

You save the major part of this at once. A smaller heating plant is required in a Balsam-Wool home—a smaller, less expensive boiler, fewer or smaller radiators.

You save every winter on fuel



bills—from 25 to 40 per cent. Balsam-Wool actually pays you dividends in fuel savings year after year.

In old homes, too, Balsam-Wool, used as attic insulation, cuts fuel costs, provides new year around comfort.

### *Send for sample, booklet*

Let us send you the facts about insulation and Balsam-Wool. Examine for yourself a sample of the actual material. Mail the coupon—now!

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Cloquet, Minnesota

Also makers of Nu-Wood—the All Wood Insulating Wall Board and Lath

Sales Offices in Principal Cities

### *It tucks in!*

Balsam-Wool tucks in snugly. Not a crack or a crevice to let in cold or wind when your house is insulated with thick, flexible Balsam-Wool. In houses already built, Balsam-Wool is applied in the roof or attic floor (as illustrated). An easy way to make your present house warmer, fuel bills smaller!

### **Wood Conversion Company**

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Please send me sample of Balsam-Wool and Free Booklet. I am interested in insulation for

☐ A new house ☐ Attic of present house

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**THICK... FLEXIBLE INSULATION... EFFICIENT**

## Window



## Shopping

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Decorators

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New York City

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at Unusual PricesA Luncheon Set of  
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Terra Cotta  
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**BOSTON FOLK INDUSTRIES**  
Skillfully Mended  
Linens Brocades Embroideries  
FLORENCE A. CHASE  
15 Fayette Street Boston, Mass.

In any case, almost everyone you know seems to be joining it. A very tidy little gift for the person who is going to travel and keep on traveling is the sewing bag in Figure 9. It is made of moiré silk in a very compact shape and has a zipper fastening which is sure to



FIG. 9

keep your scissors where they belong. Across the bottom is a metal bar with four small pins on which are four much-used shades of darning silk. You can pull them off if you wish, but a little spring arrangement holds them in place. In the pockets are needles and pins, a thimble, scissors, and emery bag, and there is room for some extra spools of thread or silk. The bag is about 7" long, 5" deep, and 1½" thick. When closed it is conveniently carried by two handles, one of which you can see at the right. It comes in green, red, black, or blue, all colors that will not soil too easily, and costs, postpaid to any address

in this country, \$5.00. — L. M. TRIEST, 514 Lexington Avenue, N. Y. C.

THERE seems to be a growing fad for grinding pepper to order, as needed. In Europe you see everywhere those large wooden pepper mills, and many Americans bring them back home. On the table, however, a silver one is considerably more attractive and just as businesslike. In Figure 10 is one of sterling in a rather amusing barrel shape, 3" high and 2" in diameter. It seems to me that it would be a good wedding gift for a bride who is likely to have everything under the light of the heavens, and it is something that would appeal to the other contracting party. They say that men, if they like pepper at all, are most enthusiastic about the freshly ground variety, and surely it is n't often they're considered when the gifts are chosen. You must have seen



FIG. 10

TERRACE, ROOFGARDEN, YACHT  
and SUN PARLOR FURNITURE  
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Comfortable Wheelbarrow  
Chaise Longue—for the  
Terrace—covered with  
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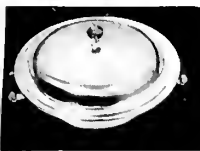


## Window



## Shopping

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A useful DISH in Sheffield Plate with ebony handles which can be used as a HOT-WATER DISH and cover or as an ENTREE DISH on stand (the partition is removable).

5½ inches diameter  
Price \$18

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these things used; you hold them over the plate and turn the handle. Any epicure can tell you that a salad made with pepper not freshly ground is no salad at all. The price of this mill is \$24.00, express collect. — HODGSON, KENNARD & COMPANY, INC., 15 Arlington St., Boston.

THE stepladder in Figure 11 is about as practical a piece of kitchen furniture as anyone could



FIG. 11

ask for. It combines, all in one, a stepladder, a stool, and a small storage cabinet. The photograph has been taken so that you could get an idea of all three features. The small wing which is folded back at the side swings forward, as does one on the other side, to support the top when turned over on it. At the back a door lets

down to show a small space where cleaning materials, cloths, any number of things, might be kept. Every inch of space is made to count for something, which is a great point in these days of small kitchens. And since a stepladder is almost a necessity for climbing up to high closets, it is most desirable to have it serve as a stool as well. Complete with rubber pads on the treads and a hole in the top by which it can be lifted around, but without any finish, this costs \$3.00, ready to send by express collect. You might even find painting it an amusing morning's task, or if you prefer you may buy it all finished for \$3.85. — MESTLER'S STUDIO, 76 Laurence Street, Glens Falls, New York.

THE person whose budget for wedding gifts is very small must consider his or her problem pretty carefully, but even with a limited purse one can combine the necessary elements of beauty, distinction, and utility. Take, for example, the Wedgwood 'Blue Jasper' sugar bowl and cream pitcher in Figure 12. Everyone is quite familiar with these, but that does not lessen their charm, for they are veritably classic. There is no breakfast table so simple, no tea table so elaborate, that it could not make use of them. With a nickel-plated percolator, or one of silver, these are appropriate and effective. The smallest size, to accompany an individual teapot, is \$4.75 for the pair. The

ASH TRAYS  
IN THE MODERN TREND

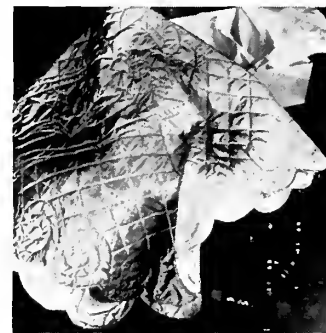
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\$1.50 postpaid

3" size, nest of four  
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## For Luxurious Warmth



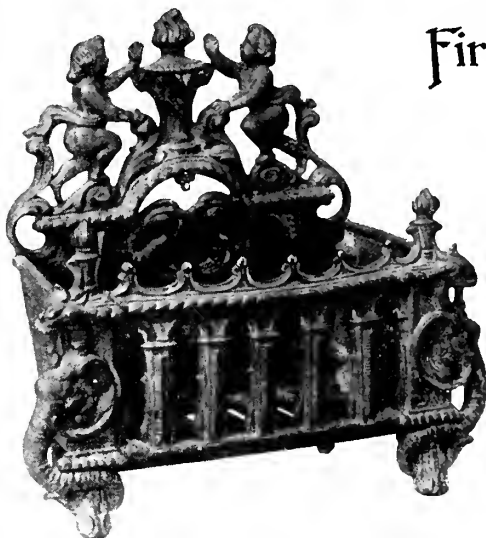
## The ShaSta Comfort

The ShaSta daisy forms the central design for this luxurious comfort with elaborate scroll border. Beautifully hand-quilted. Pure lambs wool filling. All sizes, colors and materials. In sunfast sateen, double bed size, \$32.00. Write for catalog showing comforts, spreads, pillows, robes, baby things.

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## Window



## Shopping

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next size, for the two-cup pot, is \$6.40 the pair. For the four-cup pot, the pair is \$6.90, while the largest size, for a six-cup pot, is \$8.00 the pair. These prices include postage in the United States.



FIG. 12

This ware comes not only with the usual deep blue ground, but may be ordered in a lovely soft green with white figures, in which case delivery may be delayed. — JONES, McDUFFEE & STRATTON, 367 Boylston Street, Boston.

A SMALL part, perhaps, of the charm of the Polish tea cloth and napkins pictured in Figure 13 is due to the fact that one seldom if ever sees anything like this, for it is not often imported for sale and few people travel in Poland. It was made in the southeastern corner of that country, in the flax-growing section, and the linen was woven by peasant women from their own flax in their own homes. Since its width is determined by the amount of space that can be given to a loom, it

usually is very narrow, and for the larger pieces has to be joined, which is done very cleverly with an interesting needle-weaving stitch. The embroidery also is really a needle weaving and the designs are formed by skipping threads of the linen. It is a marvel of mathematical precision, for imperfect counting will throw out the entire pattern. Each family has several patterns or variations of patterns, and from village to village these will differ considerably. All the work is traditional, is done by both children and grown-ups, and has never been commercialized. The simple but beautiful work in red, blue, black, yellow, orange, or green on the

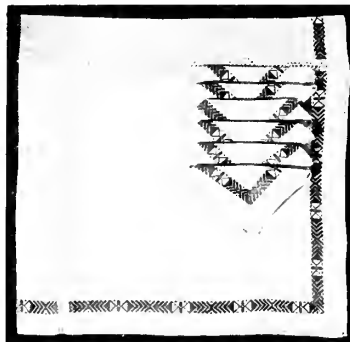


FIG. 13

gray-toned linen is very effective and it will remain so after any number of washings. The embroidery is usually all in one color — excepting sometimes for an occasional bit of black. These cloths are extremely usable, for like all peasant work they com-



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This corner ensemble includes a number of charming pieces of excellent materials and fine workmanship which are priced surprisingly low. Descriptions and prices upon request.

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COMPANY

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# ... LUNCHEON SET

Bordered in Green

\$6.49

32 PIECES



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booklet of other items.

MACY'S

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New York City

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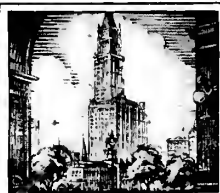
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*Write for illustrated Booklet B and pamphlet, "How Kensington Furniture May Be Purchased"*

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## Window



## Shopping

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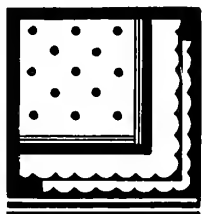
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He'd want this private biscuit storage box in heavy tin, enameled scarlet, green or black, with cut-out silhouettes of Scottie or Sealyham. Fine for youngsters at school, too. Strongly made, new and original. Diam. 7". Overall Ht. 7 1/4". Everyone including the dog exclaims with delight on first sight of these novel Cannisters. Express collect. \$2 each.

three new yorkers inc.

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plement the similar products of other countries. A simple pine or maple table set with one of these cloths and Italian or French pottery does sound attractive, does it not? The cloths measure approximately 40" square and come with at least six napkins for \$15.25, postpaid. No two, you must remember, will be exactly alike in size, pattern, or color, but that of course is what makes them so desirable to own. — THE PEASANT SHOP, 110 South Nineteenth Street, Philadelphia.

THIS half-turn maple mirror, Figure 14, was copied inch for inch from one which probably came from some cabinetmaker's hands in the years between 1830 and 1840, and no maker of to-day could improve on its pleasant proportions. Earlier half-turned mirrors were made with cornice tops so they could be hung but one way. This latter type is much more usable, because it can be hung either vertically or horizontally; it serves equally well over a chest of drawers or dressing table or over a small bedroom fireplace. Finely matched pieces of curly maple have been chosen for this copy, which is substantially built and hand rubbed to that soft, mellow, brownish tone that brings out the beauty of the wood but is not garishly new-looking. The over-all size is 14" x 24", while the actual size of the clear plate glass is 12" x 22". Every mirror is so carefully and ingeniously

packed that nothing short of a steam roller could break it, which gives one a comfortable feeling about sending it as a gift. Express charges prepaid anywhere in the United States, the price is \$14.50 each. — ARMSTRONG & SON, 80 Boylston Street, Boston.



FIG. 14

IT is the custom in many small towns and suburbs to hang some sort of basket beside the door to hold outgoing and to receive incoming mail. Indeed this is a much more pleasant custom than that of rudely marring a perfectly good front door with a letter slot.



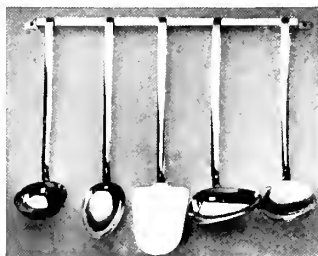
THE joy this charming silhouette rug will afford both little sister and brother, will surely compensate the worker. For simple cross-stitching, the silhouette is already stamped on canvas 23 x 32", including wools and needle, complete \$6.00. Border of either rose or blue, on a background of neutral fawn; silhouette in black. Any other color combination desired, can be supplied.

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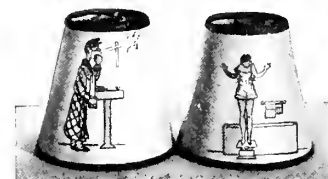
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THE antique highboy in the far corner, wing chair by the fire, drop-leaf table here, rich mahogany pieces, art objects—most likely you can see them already placed in the new home you are planning to build some day. Each room is to be individually charming. Every item in it must contribute harmoniously toward its beauty.

But have you thought of hardware? This is very important in expressing character in decoration. Is that knob and key plate in perfect keeping with

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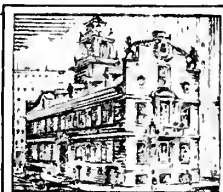
THE YARMOUTH DESIGN OF SARGENT HARDWARE, SHOWN AT RIGHT, WILL ADD TO THE BEAUTY OF ANY GEORGIAN RESIDENCE. WITH SARGENT LOCKS, ITS EXCELLENT QUALITY ASSURES PERMANENT SATISFACTION—PERFECT OPERATION OF EVERY MOVING PART.

# SARGENT

LOCKS AND HARDWARE



## Window



## Shopping

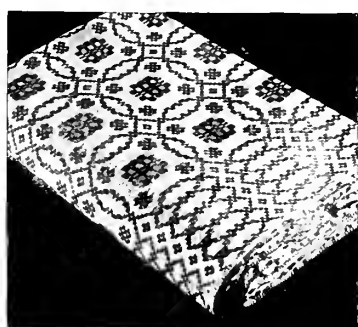
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Consider our No. 1295 handmade mirror with Phoenix bird ornament, carved by hand, as an aid in making your home more attractive. Outside measure is 30 x 15½ inches, mirror plate 21½ x 13¾ inches. Price, \$25.00

Send for other mirror illustrations in Mirror Folio M-1

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Beautiful reproductions of authentic old patterns and colors. Decorative, and rich in genuine early American atmosphere. Warm and practical . . . made of purest wool. Ravishing color selections. . . Indigo-blue, Whig Rose, Green, Old Blue, Lavendar or Gold. 66" x 96", (single bed) \$10.50; 80" x 96", \$11.75; 65" x 108", \$11; 80" x 108", \$12.50. Post-paid to Miss. River; beyond, add 25c. Free color catalog woollens. Blankets, Slumber Throws and other handcraft direct from the weavers.

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**WALL BRACKET With IVY POT**

Adams type in antique gold, 5½" x 11" x 11". Half round tin pot in antique red and gold. \$5.00 each.

Very effective in pairs

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In Figure 15 is a unique letter box, originally designed to meet the needs of an architect who wanted something that would be a credit to his houses. The potter, Katherine Gordon, made this



FIG. 15

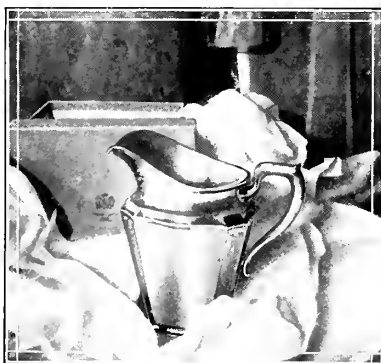
from the same clay and with the same brown glaze that has won her international recognition. While this glaze technically is the most interesting and an excellent choice for outdoor use, it can be obtained also in cream, green, or turquoise-blue. If your porch is exposed to the weather, then this might serve its purpose in an entrance hall. Incidentally, of course, it may be used as a wall pocket for flowers. You will notice that it is made so that it can be hung up. It is n't large enough to hold bulky newspapers, but it's plenty big enough for a good-

sized handful of letters, being 9" high, 5½" wide, and 3" deep. The price is \$5.50, delivered. These mail boxes are made individually and very few at a time, so that while you may receive one immediately upon order, it may be necessary to wait while the potter makes yours for you.—THE ARTS AND CRAFTS GUILD, INC., 1807 Walnut Street, Philadelphia.

A PAIR of quaint little milking stools like the one in Figure 16 would make pleasant fireside companions, one at each corner of the hearth, where they would present an informal invitation to sit down and enjoy the warmth of the blaze. Such a stool might also be used in a bedroom for putting on shoes and spats, or in a nursery, for children love a little seat like this. As you can see from the picture, it is squat and sturdy, really comfortable to sit on, and for greater ease might be padded or cushioned. Like many old chairs and stools it is made of a



FIG. 16



FOR SALE BY  
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R. H. Macy & Co., Inc. . . . . New York City  
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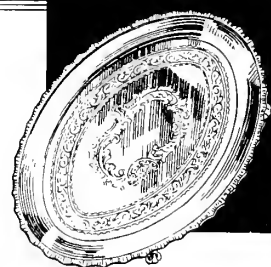
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**Tea Pot Stand or Card Tray**

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is a most beautiful and appropriate subject for a book-end for the home. We have 85 other subjects, all attractive and fitting. They can all be supplied as gray iron castings for decorating in colors or in permanent brass finish.

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# Let your search for the right roof ... end on this page

No matter how distinguished a home you plan, J-M Asbestos Shingles will adorn it, and will bar Fire and Weather forever

IT does not always seem easy to decide about roofing. Various types appear to have certain advantages. Yet the choice becomes simpler if you ask, "What roofing has all the features desirable in a roof for my house?"

For example:—

What roofing is absolutely fireproof—is unharmed by temperatures that will raise it to white heat? What roofing is everlastingly resistant to every variety of weather? What roofing offers every desirable color combination? What roofing is sturdy, substantial, pleasing in texture and general appearance? What roofing can be used equally well over an old roof or on a new house? What roofing represents the truest economy?

And finally what roofing combines all of these essentials? The answer is, of course, Johns-Manville Asbestos Shingles.

No roofing other than monolithic Asbestos Shingles can offer you all these advantages.

No house too large; None too small

Look at this attractive home in Cleveland. Who could ask for a better looking roof? Imagine the satisfaction of the owner in knowing that built into every shingle, along with its pleasing appearance, is the everlasting ability to combat fire and weather successfully. Would you not be glad to have this same security, this same practical charm grace your own home?



*This pleasant home at Shaker Heights Village, Cleveland, Ohio, illustrates the fine effects obtainable with J-M Asbestos Shingles on a small house  
Architects: Fox, Duthie and Foss; Builders: R. V. Clapp, Cleveland, Ohio*

Your own lumber or building supply dealer has Johns-Manville Asbestos Shingles or can get them for you. Meantime while making your plans for building or remodeling you need your free copy of the "New Book of Roofs." Send the coupon for it now.

— and when you build or remodel,  
Specify J-M Insulating Board

Seventy years' experience in producing industrial insulations is behind the new J-M Insulating Board. With this strong, easily workable material you can easily extend The Comfort Zone in your house.

The J-M trade-mark is the  
Stamp of Quality

In both industry and the home Johns-Manville contributes to safety, comfort and lower costs. J-M Insulations cover the range from 400° F. below zero to the highest industrial temperatures. They include Asbestocel, the scientific insulation for home heater pipes. Other J-M articles of importance are Asbestos and Asphalt Shingles, Industrial Flooring, Built-up Roofs, Packings and Refractory Cements. Motor Car Brake Linings and allied Friction Materials are also at their best under the J-M trade-mark.



*Another interesting example of the use of J-M Asbestos Shingles to protect and beautify is seen on this charming home at Chattanooga, Tenn.*



# Johns-Manville

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At nearest office listed below  
New York Chicago Cleveland San Francisco Toronto  
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Please send me "The New Book of Roofs," A S 4 A

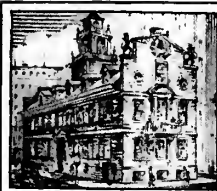
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RS-28-2



## Window



## Shopping



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**\$2.50 EACH Postpaid**

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*Circular A, sent gratis*

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140 Newbury Street Boston, Massachusetts

combination of woods, with a solid pine top and maple legs. The finish is the warm well-rubbed brown of an aged piece. Standing 10" high and measuring, as to top, 11 1/4" in diameter, the stool will be sent to you for \$7.85, postpaid. — C. R. HOOD & COMPANY, 27 Park Street, Beverly, Massachusetts.

THE lovely colored linens vying with colorful china and glass have made a discriminating selection necessary though difficult, for too much color is as ineffective as too little. Perhaps that accounts for the growing popularity of crystal. The glassware in Figure 17 is not real crystal, but it is a very creditable copy of the old English glass which is now selling at such a premium. This vintage pattern, Derby cut, is one of the most popular—it has that rather old-fashioned flavor that many of us enjoy. With so much imported glass flooding the market I think you may like to know that this exceptionally fine glass is American made. Although I have

photographed only a few pieces, it comes in a complete line, so that with it you can set a very stunning table from start to finish. The sherbet glasses such as you might use for a fruit cocktail are \$24.00 a dozen, and so too are the goblets. The tumblers come in 7-ounce, 9-ounce, and 12-ounce sizes at \$19.00, \$20.00, and \$22.00 a dozen. The 8" salad plates are \$26.00 a dozen; the finger bowls are \$27.00 a dozen, while the finger-bowl plates are \$32.00 a dozen. The cordial glasses are \$20.00; the wines are \$21.00; the clarets and cocktails are \$22.00. These prices include packing but not shipping, which will be by express collect. — AYRES, INC., 1929 Chestnut Street, Philadelphia.

THE fastidious traveler who takes along several trunks and who buys plenty of hats in the Faubourg St.-Honoré will be delighted with these collapsible stands all neatly encased in a moiré envelope, Figure 18. The stands are made of a very strong pulp board and are covered with



FIG. 17

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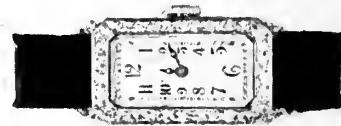
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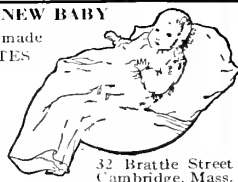
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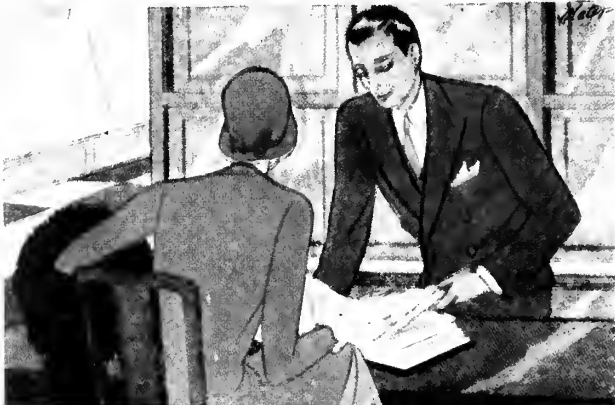
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Sanitas is the original, cleanable cloth wall covering. Doesn't fade, peel or crack. Styles for every room. For your protection, each roll of Sanitas has the trademark on the back—look for it. If you have any difficulty in seeing the new Sanitas line at your decorator's, write us for samples and literature.



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320 Broadway      Dept. 30      New York

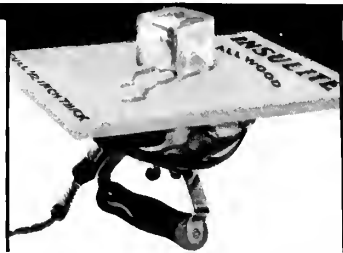
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# SANITAS

MODERN  
WALL COVERING

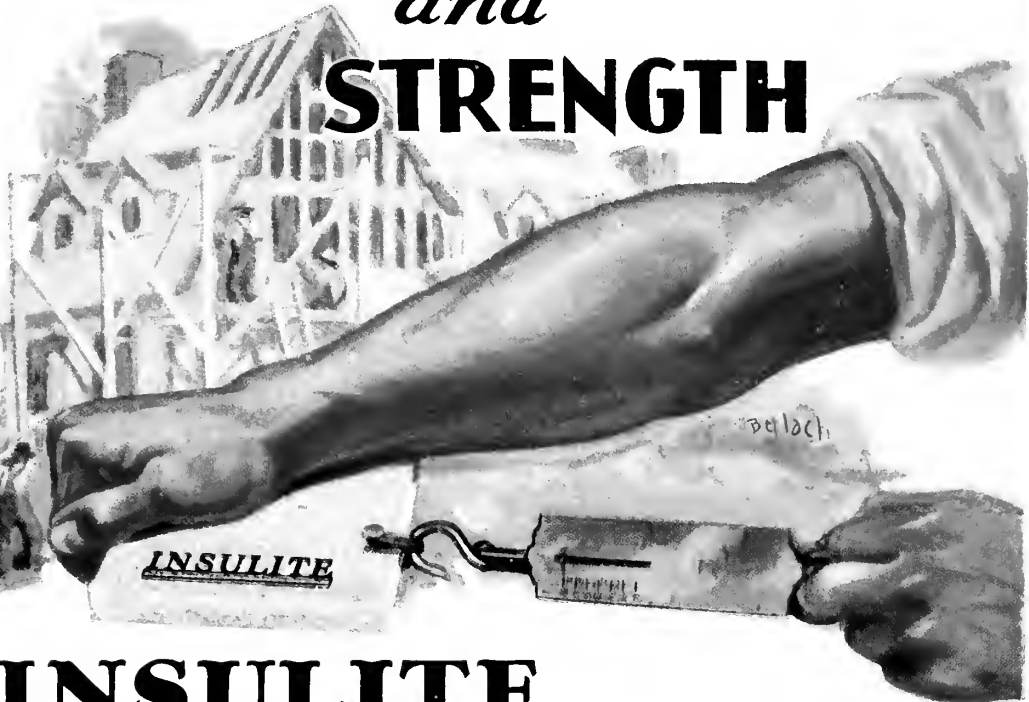
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**12 1/2% MORE EFFICIENT**  
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**INSULITE**  
*the Wood-Fiber Insulating Board*

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Place a cube of ice on a piece of Insulite over an automatic electric iron set at hot. See how long it takes the heat to penetrate the Insulite and melt the ice. Make the same test with any other insulating boards. The result is convincing.

SOME insulating materials rank high in insulating efficiency —others have great structural strength. Insulite combines both strength and insulation efficiency.

In a recent laboratory test, the four best known insulating boards were tested for strength . . . and Insulite proved to be 14 per cent stronger than any. And not only is Insulite stronger, but another laboratory test shows that Insulite—a full 1/2 inch thick—gives 12 1/2 per cent more efficient insulation than ordinary 7/16 inch insulating boards. Furthermore—as sheathing, Insulite has several times the bracing strength of lumber horizontally applied, and as a plaster base, grips plaster with twice the strength of wood lath.

Insulite, made from the strong, tough fibers of spruce and northern woods, is chemically treated to resist moisture, and is not subject to deterioration. Insulite is economical to use because it replaces non-insulating building materials, and the large rigid panels are easily, quickly applied, reducing labor costs, sometimes as much as 50 per cent. Then, through all the years to come it helps cut down your fuel bills.

Ask your architect, contractor, or lumber dealer about Insulite. Write for our free booklet, "Increasing Home Enjoyment," and for a sample to make the two tests shown on this page.

**INSULITE**  
*the Wood-Fiber Insulating Board*

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OFFICES IN ALL PRINCIPAL CITIES

# INSULITE

*the Wood-Fiber Insulating Board*

## Window



## Shopping

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—Antiques—

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gold and silver paper. You may have seen this kind before; they are extremely simple, but can be set up quickly to form excellent hat stands. The moiré, felt-lined case



FIG. 18

(measuring 9" long and 6" at the widest point) comes in green, beige, gray, old blue, purple, or black, piped in self color or black or brown, or, in the case of black, with purple. Since anyone enjoys feeling at home and surrounded by comforts even when in a strange land, there is no nicer *bon voyage* gift than something like this, which will give pleasure not alone for days and weeks, but for months and years. The price, prepaid, is \$12.75. — THE VAB SHOP, 771 Madison Avenue, N. Y. C.

A DELIGHTFUL revival of an old design is the Mason 'Old Oak' china shown in Figure 19. It has such a solid old-fashioned

dignity and with it a dash of quaintness. The raised border at the edge in the plain white has the leaf and acorn design, while the inner border uses the same raised motif in two tones of green with red. While the pattern makes the ware very attractive and colorful, yet it is quite simple enough not to bore one with everyday use. For a year-round country house, for the summer house, for a breakfast and luncheon service, this is by character admirably adapted. You will like, I know, the individual shapes of the different pieces. The prices are consistently moderate, so that a supply for a week-end or summer household would not be prohibitive. The dinner plates are \$20.00 a dozen; the entrée plates, \$15.00; dessert plates, \$13.00; bread and butter plates, \$12.00; teacups and saucers, \$22.00; bouillon cups and saucers, \$24.00; after-dinner cups and saucers, \$20.00; cake plate, \$3.50. These



FIG. 19



An old-fashioned Dressing Table Set in sparkling clear crystal glass, has been cleverly copied; it might be termed either Waterford or pointed Hob Nail design. Bottles 6½" high, box 5" wide.

\$5.00 the set



**EARLY AMERICAN MILK GLASS PLATES**  
Slightly opalescent at edges; a remarkably fine reproduction. 8¼" wide.  
\$9.00 the doz.



WIDE low Bowl in Clear Crystal Glass; the design reproduces the quaint charm of old Waterford Glass, 11 inches wide.

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Seed capacity two quarts. 15 inches high.



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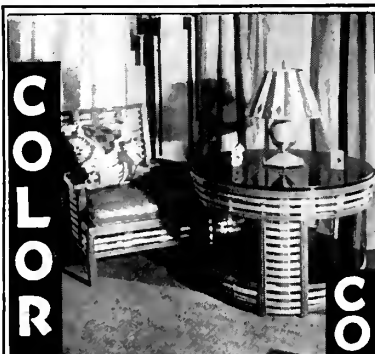
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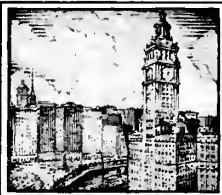
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## Window



## Shopping

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FIG. 20

Washington which are owned by the Boston Athenæum and hang in the Boston Museum of Fine Arts, you will be delighted with the copies, miniatures in color, that appear in Figure 20. Not everyone can claim ancestors of Revolutionary days who were painted by Stuart, but every American

in giving it the complete and finished look of a lived-in place. These reproductions are furnished with hooks for hanging and measure, over all, 5" x 6". The oval opening is 3⅞" x 4⅞". The price of each is \$7.50, which includes postage. — **FOSTER BROTHERS, 4 Park Square, Boston.**

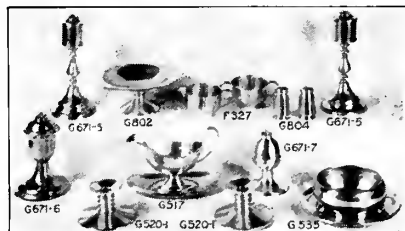
*Mary Jackson Lee*

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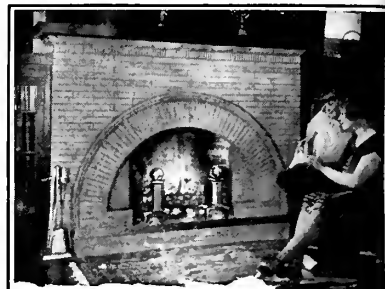
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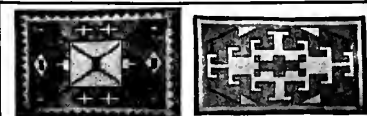
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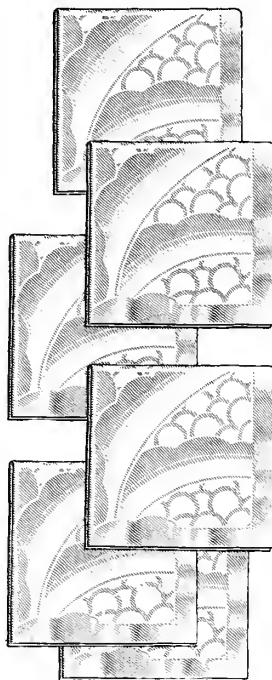
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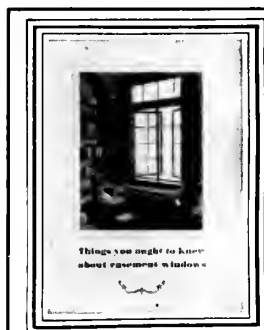
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## Concise Answers to Common Questions

**Q.** My builder says that a wood-shingle roof cannot be laid on tight boards, but must have open air underneath to prevent rotting. Is this so?

**A.** With shingles of some woods, yes; but not with well-cut high-grade red cedar or cypress shingles. Except in hot and humid climates, either of these can be laid on tight boarding covered with heavy building paper, and the roof will be stiffer and far more resistant to the passage of heat than when the shingles are laid on open boards.

**Q.** What is the difference between face brick and common brick?

**A.** Common brick being intended for strength, no particular attention is paid to their appearance, while face brick are made, burned, and sorted to give definite effects in color and in texture. Common brick being widely used for exterior walls, it is sometimes difficult to say where one class ends and the other begins.

**Q.** Is it much trouble to put base outlets in a finished house? I need four in my living-room to get rid of cords from the lighting fixtures.

**A.** A good electrician can put in base outlets with little difficulty and no disturbance, and while he is there you may well have him look over all of the wiring with an eye to its modernization. Electric appliances are now so useful that there should be outlets all over the house to permit full advantage to be taken of them.

**Q.** Can I use pea coal in my heater?

**A.** Yes, if you provide sufficient draft. Because of its small size it will pack so closely that air cannot penetrate the fire bed unless the chimney draft is exceptionally strong or the draft is forced by a motor-driven fan.

**Q.** What is the difference between a beam and a girder, and what is a plate?

**A.** A girder is a heavy timber that supports one end of the floor beams when the walls are too far apart for these to stretch across, or that in some other place is a

substitute for a solid wall in carrying a great weight. Beams—joists, more properly—are the supports for flooring. A plate is the horizontal timber on top of the wall framing on which the rafters rest.

**Q.** One wall of my living-room is so cold in bitter weather that sitting near it is uncomfortable. What can I do about it?

**A.** For temporary relief, hang a large decorative rug or tapestry on the wall, and the thicker it is, the better. For a permanent cure the house should be overcoated, or the wall lined with sheets of stiff insulating material nailed directly to the plaster.

**Q.** Will the fire-insurance laws permit me to attach a garage to my house?

**A.** Ask your local agent, for the requirements differ in the different states. It is usually necessary to have a fireproof wall between the garage and the house—hollow tile or common brick, for instance—and a fire-resistant ceiling in the garage when there are rooms overhead. When a door in the wall is wanted, it should be self-closing and sheathed with metal.

**Q.** My gutters and leaders need replacing, and I am advised to use copper instead of galvanized steel. Will it be worth the extra cost?

**A.** If you intend to occupy the house many years more, yes. On the average, galvanized steel will need replacing every seven or eight years, while copper that weighs sixteen ounces to the square foot will last almost indefinitely. The extra cost will be more than repaid by your saving on a single replacement.

**Q.** We have just put in a new bathroom. The waste pipe is exposed where it passes through the hall, and the noise from it is very annoying. Can it be stopped?

**A.** Yes, by enclosing it in a box made of two or three thicknesses of wall board or of stiff insulating sheets. If this is not sufficient, fill the box with sawdust.



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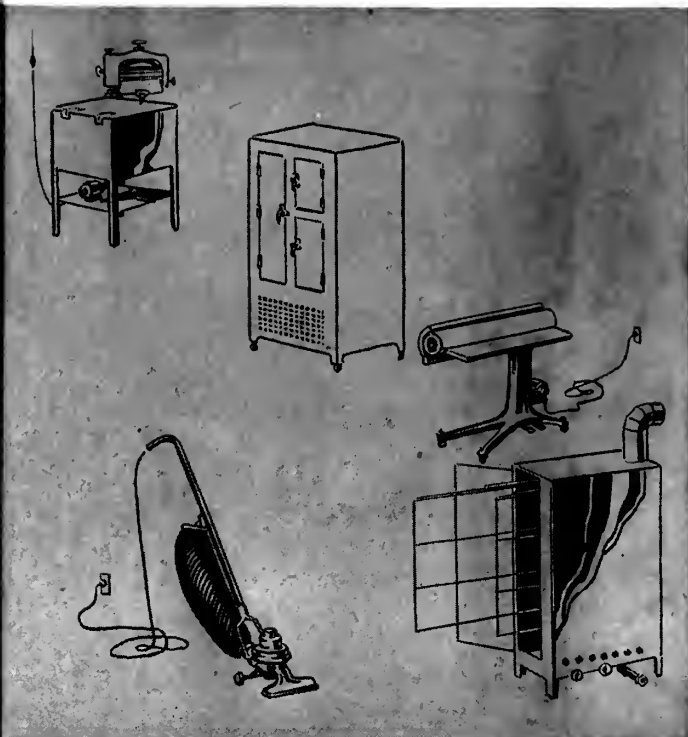
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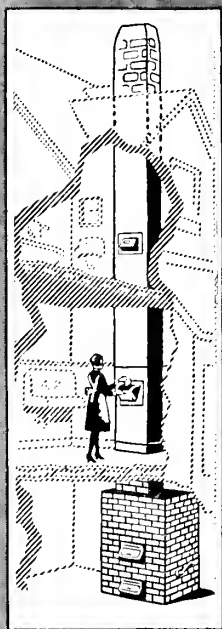
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**Q.** My plumber wants to put shut-off valves at each fixture in a house that I am building. Is the expense justified?

**A.** Yes, for repair work will be greatly facilitated; water can be shut off only from the fixture that is being repaired, while without such valves the supply for the entire house would have to be shut off.



**Q.** Are concrete blocks as good for a foundation as solid concrete?

**A.** Properly made and laid, yes. Blocks of good cement, laid up with plenty of mortar and on substantial footings, are entirely satisfactory. But beware a skimping of mortar, when, through haste or dishonesty, it will be used only on the edges, where it will show.



**Q.** I am told that I shall not be able to get fire insurance if I build my house with a laundry chute. Is this so?

**A.** Ask your local agent. But for your own safety, build the chute with fireproof doors and do whatever else may be necessary to prevent fire from entering and spreading through it to other parts of the house.



**Q.** Why are pieces of wood put between floor beams, like the letter X?

**A.** To stiffen and brace the floor. Without the bridging, as it is called, the dropping of a weight on the floor would come on only one or two beams, while with it the shock would be distributed, and absorbed by the entire structure.

**Q.** What can be used to finish the foundation walls where they show in the basement? They are very rough.

**A.** Clean them thoroughly, go over them with a wire brush to remove loose particles, and plaster them with portland cement.



**Q.** What makes spots on wallpaper? I have just finished doing over an old brick house, and they have come on the new wallpaper in the living-room and ruined it.

**A.** The plaster was probably applied directly to the brick, instead of on lath and separated from the brickwork by an air space; the spots would thus be due to absorbed moisture. Your best move will be to waterproof the brickwork with one of the commercial compounds that will not alter the appearance.



**Q.** What is the best shape for a flue?

**A.** Round, because of the natural tendency of smoke and heated air to ascend spirally. The corners of square or rectangular flues may interfere with the draft; but as these are easier to install they are more widely used.



**Q.** What is the purpose of vent pipes in a plumbing system?

**A.** Without venting, every discharge down the waste pipe would suck the water seal out of all of the connecting traps and thus destroy their usefulness. A vent system introduces air between a trap and its outlet and thus protects the seal from the effects of suction.

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NAME AND ADDRESS .....

The prize houses are published in this issue of the House Beautiful. The premiated houses and several others will be included in subsequent issues. The plans of these houses, so far as we have any information, are not for sale. Persons wishing to get in touch with any of the architects represented in this exhibition can obtain their addresses by writing to the Home Builders' Service Bureau, 8 Arlington Street, Boston.



**BLUE MONDAY INDEED . . .** *when water from rust-clogged pipes streaks and stains your best lingerie*

**NO MORE TROUBLE . . .** *now that tubes of shining copper replace those worn-out, rust-clogged pipes*



# *Ruined by rusty water pipes or Protected . . . by copper tubing*

**I**T'S bad enough to have your family irritated by slow-running water from clogged-up pipes. But when fine lingerie and linens come out of the wash rust-spotted, and perhaps ruined, then something *has* to be done about it!

Thanks to a brand-new method of replacing old rust-filled water pipes, something *can* be done—without needless ripping into walls and floors, without useless damage to paper, plaster and tiling.

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# ANTIQUES

WRITE DIRECTLY TO THE SHOPS whose names and addresses are given at the end of each item with regard to any object mentioned in this department

*and their*  
**USE in the HOME**

TO those who dote on sporting pictures of an earlier day I commend this rare old print of a hunting gentleman and his dogs. Color prints of this character have recently been more and more in demand in America, and are becoming correspondingly difficult to find and buy. I had occasion lately to look over a New York auction catalogue of sporting prints, and was amazed at the prices quoted. The one illustrated was chosen from a large and remarkably complete collection, for its fine coloring and historic and artistic interest. It was published in 1846 from a portrait painting of T. T. Drake, Esquire, by William Barraud, who exhibited animal pictures, usually of a sporting character, at the Royal Academy from 1828 until his death in 1850. A fine specimen of

his work was sold at Christie's in December, 1928, for £1550. Prints taken from his paintings have long been of interest to collectors. The



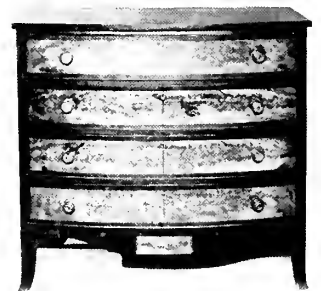
Drake portrait is dedicated to 'The Gentlemen of the Bucknell Hunt.'—ARTHUR ACKERMANN AND SON, INC., 50 East 57th Street, N. Y. C.

THE recent revival of Victorian hanging shelves and wall brackets has filled a long-felt want in houses



and apartments where floor space is limited. Many of us, however, have felt some misgivings about the flavor of black walnut which they inevitably introduce. Here, however, is a charming one with never a suggestion of antimacassar or tasseled 'throw' about it. It is French, of course, of the time of Louis XVI, and is made of fruit wood inlaid in designs typical of the period. I can think of half a dozen different delightful uses for it. The cupboards lock, and the key fits nowhere else. That is something, if you care for privacy. Then of course the shelves are perfect for the small, soft, leather-bound books which are so popular nowadays—or for your bits of old Staffordshire, if you have them. It could hang above your desk, or in that problematical space above a radiator, and, decorative in itself, it would be an ornament anywhere.—OLD FRANCE, INC., 714 Madison Avenue, N. Y. C.

IN describing the above cabinet from Old France, I am reminded of the fine collection from this shop which was sold at auction last November at the American Art Galleries. You who are on the lookout for choice old pieces for your homes must not lose sight of the fact that most of the finest antiques in America pass sooner or later through these galleries, and that sometimes, by some chance or another, they can be bought there more reasonably than in the shops. It pays to keep in touch with these sales as they occur. By paying a small fee you can have the catalogues sent you ahead of time, and these are often so well put together that they are an education in themselves. The beautiful Sheraton bureau illustrated was part of the I.



Sack collection sold at these galleries last winter. It is of mahogany inlaid with satinwood, and is altogether as fine a piece of its type as I have seen.—THE AMERICAN ART ASSOCIATION, 30 East 57th Street, N. Y. C.

1880

GOLDEN  
ANNIVERSARY  
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1930

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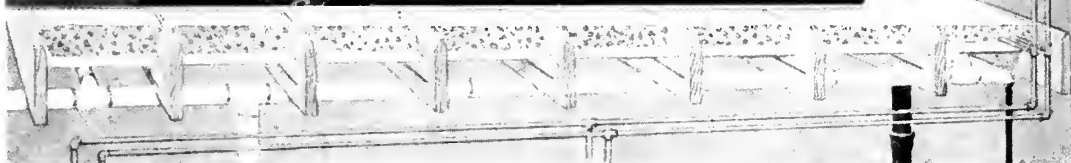
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Completely installed for approximately \$75 per room (steam system) east of the Rocky Mountains. Hot Water system slightly higher.

AMERICAN RADIATOR & STANDARD SANITARY CORPORATION. 40-42 West 40th St., New York

I am interested in receiving:

☐ Book, Standard Plumbing Fixtures for the home.

☐ Particulars of your convenient payment plan.

The fuel I plan to use: ☐ Coal ☐ Coke ☐ Oil ☐ Gas

My name is \_\_\_\_\_

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City \_\_\_\_\_ State \_\_\_\_\_

N.S.G.-2-50

AMERICAN RADIATOR  
&  
STANDARD SANITARY  
CORPORATION

40 WEST 40TH STREET

NEW YORK CITY

SHOWROOMS IN ALL PRINCIPAL CITIES

## A Little Down A Little Each Month

The Heating and Plumbing Finance Corporation, subsidiary of the American Radiator and Standard Sanitary Corporation, affords the best facilities for the purchase, by convenient payments, of the products of this organization.



## Cold Reason Applied to Cold Rooms

Cold rooms don't save any money  
... and they don't save any lives,  
either... Nobody can compute what  
they cost in human suffering and  
loss... and nobody who is sensible  
to the ever-present danger of cold  
rooms will put up with them.

Do not jeopardize the health of  
your loved ones... do not defer  
their living comfort and your own  
... install a radiator heating plant  
... it's the only kind of heating  
that assures a steady, even tem-  
perature in every room.

And get the best while you are  
getting it... an "All-American"  
Heating Plant. It cuts down the fuel  
cost of heat. Cuts out the medical  
cost of cold. Burns hard or soft  
coal, coke, oil or gas. The only  
thing it doesn't burn is money.

And you don't have to wait until  
you can pay for it... we'll do the  
waiting... a little down and a little  
monthly solves the problem... On  
the opposite page you can get an  
approximate idea of the price. Mail  
the coupon and let us give you the  
details.

AMERICAN RADIATOR  
& STANDARD SANITARY  
CORPORATION

H. B. 2-30

## ANTIQUES



EVERYONE who visits the New England coast in the summer time knows the Lemon collection of old English silver almost as intimately as Kentuckians themselves. For a number of years past many of the finest pieces from this collection have been on display during the summer months both at Hyannisport on Cape Cod and at Magnolia, where I always make a point of seeing them. The four fine examples illustrated are of the period perhaps most familiar to Americans — that of George III. English

silver in this style was much in use here throughout the Colonial era, and was of course freely copied by American silversmiths. Needless to say, a set of four such pieces alike is an extremely rare occurrence. These were made in London in 1779 by Hester Bateman, one of a family of famous silversmiths, and are etched with a heraldic design beneath a swag of foliage after the manner of the designs of Adam. — THE BRAINARD LEMON SILVER COLLECTION, Broadway, Louisville, Kentucky.

I FIND that in going about among the shops certain ones become identified in my mind with one type of antique or another. The keepers would not like it said that they 'specialize' in these things. They don't. But it undoubtedly happens that one dealer is often more successful in finding good specimens of a certain kind of antique than his neighbor, who may, however, be luckier than he in some other direction. Thus, if I were looking for old glass prism lamps or candlesticks, I should certainly think first of the Boston Antique



Shop. I have seen numbers of fine lamps of the type illustrated sold from this shop from time to time, and there seem to be always one or two available there. They are much in demand, I am told, and no wonder, for they are not only very decorative, but they make really good working lamps, a combination which every housekeeper knows is an extremely difficult one to accomplish. This one is of brass on a marble base, and measures about twenty-four inches over all. — THE BOSTON ANTIQUE SHOP, 59 Beacon Street, Boston.



THIS exquisite little desk makes one sigh for the kind of leisure which assumes that all the really businesslike writing will be done by a secretary. Obviously it makes no pretense of being a practical affair. But it is certainly a lovely one, and would be a useful one as well, as every householder will testify, for the hurried note from living-room or parlor. It is of satinwood and mahogany, inlaid with bands and oval panels in the style of Hepplewhite. The brasses are in the ring and rosette form of the period, and the keyholes are set in ivory. — H. DOUGLAS CURRY AND COMPANY, 33 East 57th Street, N. Y. C.

*Harry Cooper*



What! dine by  
electric light?

Read by it, clean by it, cook  
by it — yes. It's convenient  
... for work.

But Dine by it? ... No!

Dining is for pleasure  
and relaxation... Forego the  
thought of mere convenience.  
Set out your candlesticks,  
and fill them with WAXELS  
— lighted.

Waxels' lovely lines and  
colors lend charm and beauty  
to the table... their soft  
illumination puts everyone at  
ease, flatters guests, cultivates  
friendliness, makes the sim-  
plest meal a "party."

... Waxels are a special  
quality of candle. Dripless,  
odorless... smokeless... non-  
bending... long-burning...  
economical... supremely  
beautiful. Self-fitting ends.  
Sold by all the leading stores.  
Many colors and sizes...  
Vassar, Princess and the  
new Mayfair styles.

WILL & BAUMER CANDLE CO.,  
Incorporated  
SYRACUSE, N. Y.  
Sales Offices,  
15 East 32nd Street, New York City

Work by Electric light  
Dine by  
Waxels





*MODERN Salt Glaze China Dinner Plates, \$45 doz.; Entree Plates, \$42 doz. Tea Plates, \$35 doz.; Bread and Butter \$22 doz.; Teacups and Saucers, \$45 doz. After Dinner Cups and Saucers, \$42 doz. Bouillon Cups and Saucers, \$48 dozen.*

## *Eclipsing even the Beauty of Lovely Old Salt Glaze!*

BEAUTIFUL Old Salt Glaze China traces its ancestry back to the days when the Prince of Orange first took possession of the English throne. History records that it was one John Philip Elers, potter and descendant of a noble family of Saxony, who first produced it. He had accompanied the Prince of Orange to England and settled in Staffordshire. So rare are the examples of Old Salt Glaze that collectors prize them among their choicest possessions. The name "Salt Glaze" comes from the process of making. Salt is thrown into the kiln at a great heat. The fumes settle on the ware, thus creating an exceedingly soft glossy finish. Strangely enough, this unique method became almost a lost art. But after a long period of close cooperation and effort, Plummer's, anxious ever to bring to its appreciative patrons the rare and unusual, finally succeeded in having Minton, Ltd., of England, faithfully reproduce it. Indeed, modern ingenuity seems to have given this new "old" ware something of the fine atmosphere of the decorated porcelains of K'ang Hai, to which has been blended somehow, a charm quaintly reminiscent of the beauty and grace of old Chantilly. You will love it for itself—and prize it for its exclusiveness!

*This is another distinguished creation that can be had in America ONLY through Plummer's. Mail orders invited.*

**Wm. H. PLUMMER & Co. Ltd.**

IMPORTERS OF

*Modern and Antique China and Glass*

**7 & 9 East 35th Street, New York**

*' Near Fifth Avenue*

NEW HAVEN, CONN.  
954 Chapel Street

HARTFORD, CONN.  
256 Farmington Ave.



BRAND-NEW and very smart were the fabrics, the rugs, the furniture, the papers, and the accessories shown at the manufacturers' exhibit of decorative arts assembled by the Art Center, and then sent on tour for exhibition in the Middle West. There was no attempt at ensembles; most of the products were arranged merely to suggest their best uses. Bemberg, a new synthetic silk, woven into a dull, sheer fabric much like georgette crêpe, offers endless possibilities. In plain colors and in abstract or in floral designs its delicate sheerness is excellent for glass curtains and rivals the already indispensable celanese. Aluminum chairs upholstered with green fabrikoid not only were good-looking, but also were extremely comfortable. They were grouped with a low table, the top of which was covered with green wood veneer inlaid with silvered wood in a tile design. New porch chairs were made of enameled metal with seats and backs of reed, while the accompanying table had an enameled metal frame with a wooden top. A modern hooked rug was suggestive of an Early American rug in texture and design, but was thoroughly modern in its color and spirit. A group of curtain fabrics—damasks, linens, and printed cottons—was successful in showing the modern note as adapted to the tastes and needs of the American public. Such important accessories as table linen, silver, and glass proved that the charm of twentieth-century design is insidious—we accept it unconsciously, even against our will.



AN effect of paneled walls can be achieved rather easily and fairly inexpensively by applying on plain painted walls strips of paper printed and shaded to simulate moulding. Wide strips are used at the wainscoting line; narrower ones form symmetrically grouped panels and when combined with real moulding at the ceiling line make the illusion complete. I saw a blue-gray moulding applied on a shell-pink wall to make a charming bedroom setting for French furniture.



VISITORS to New York will be glad to hear of the opening of the S. P. R. Galleries of Design and Decoration at 40 East 49th Street. Edwin Avery Park, whose book on the modern movement is so well known, is the chief designer for the galleries, and some distinguished pieces of his work may be seen there. A gorgeous table of the refectory type of solid walnut with legs—one feels they should rightly be called struts—of chromium steel was shown at the opening. The gallery is in a pent house and its location makes it a particularly good background for the exhibitions of the fine and industrial arts that will be held there. The associates aim to evolve a modern American style based on our own traditions, one that will be in keeping with our twentieth-century American life.

# Announcing the 8<sup>TH</sup> ANNUAL COVER COMPETITION

1<sup>ST</sup> Prize \$500

2<sup>ND</sup> Prize \$250

Student Prize \$200

IN ADDITION we hope to purchase a number of other designs,  
for each of which we will pay \$200

THE submission of a design in the competition will be taken as an acceptance of the conditions as set forth below:

1

Cover designs must be exactly 10 $\frac{3}{4}$ " x 13" and must be mounted or rendered on a stiff board, 14" x 18", with the top and side margins equal.

2

Designs may be rendered in any medium, but the colors must be obtained through the use of blue, yellow, red, and black.

3

Prize designs and others purchased from those submitted in our Eighth Annual Cover Competition will be reproduced by four-color process plates 7" x 8 $\frac{1}{2}$ " set into a background of plain color, which will carry the name "House Beautiful" in new lettering specially designed for our covers. Contestants should bear in mind that a magazine cover must have distinct poster value and that this end is best achieved by a simple design worked out in large scale and vigorous color with the elimination of elaborate or fine detail which becomes weak and confused when reduced in size.

4

The artist's name must not appear on the face of the design; but on the back before mounting and on the back of the mount of each design must be drawn a pseudonym or device, which is again put on a card 3" x 5" in size, on which the artist's name and address are typewritten. This card should be placed in an envelope, which should then be glued to the back of the mount. If more than one design is sent, it should be so stated on each card. Any characteristic signature may later, at the request of the artist, be added to designs accepted, before they are reproduced as covers.

5

If the owner of a design wishes it returned, the card which he sends with each entry should so state, and either postage should be enclosed in the envelope with the card, or a request made that the design be returned express collect. A design returned by mail will be insured only if postage is sent to cover it; designs returned express collect are automatically insured for \$50.00. If higher insurance is desired it should be so stated on the card. If no mention of the return of a design is made, it will be destroyed.

FOR seven consecutive years the *House Beautiful* has conducted annual competitions for cover designs which have met with widespread interest and participation. A special feature connected with these competitions has been the country-wide exhibitions given to the designs of seventy-five or more artists whose work has merited special attention. This includes, of course, the prize winning designs.

In announcing the Eighth competition, we wish to call special attention to two important changes: the size requirements as stated in Condition 3, and the closing date — which is May 15, 1930. This latter change will make it possible to hold our exhibitions during the fall and winter months instead of in the spring and summer as heretofore.

As in previous competitions, designs will be judged on the following points: —

Beauty of design and effectiveness as a poster

Carrying power of colors

Originality (not eccentricity) — no design known to be a copy of a photograph will be considered

Variety of design is one of the essential elements of any successful series of covers. We shall, therefore, welcome designs of all types and award the prize to the one judged best, regardless of its style, so long as it conforms to the requirements set forth above and the conditions which are stated on this page.

ADDITIONAL COPIES of this announcement may be obtained from the Cover Competition Editor at the address given below.

6

No more than three designs may be submitted by one person.

7

Approximately 100 designs, including those to which prizes have been awarded, will be selected to form an exhibition which will be shown in important cities from the east to the west coast. Our experience has proved that it is of distinct advantage to the artist to have his work so displayed, and unless a contestant states to the contrary on the card enclosed with the design we shall consider that we have his consent to exhibit his design.

8

Designs must be securely wrapped in heavy, stiff cardboard. Corrugated cardboard has been found unsatisfactory. They must be sent prepaid or delivered to the Competition Committee, *House Beautiful*, 8 Arlington Street, Boston, Massachusetts. *Canadian and Foreign entries will be accepted only if sent prepaid from some point in the United States.*

9

All designs entered in the competition are submitted at the risk of the owner. We will not be responsible for the loss of, or damage to, designs through fire, theft, or other cause while in transit or in our custody.

10

Designs will not be acknowledged unless a self-addressed postcard inscribed with a statement of the receipt of the covers is enclosed with the design. These will be mailed as soon as the designs are opened after the closing date, May 15, 1930. Designs will be returned as soon as possible after the awards have been made, but some delay, due to the large number of covers received, is inevitable. If a contestant desires to call for his design, he should so state on the card containing his name. He will then be notified when his design is ready for delivery. It cannot be collected before this notification is sent.

11

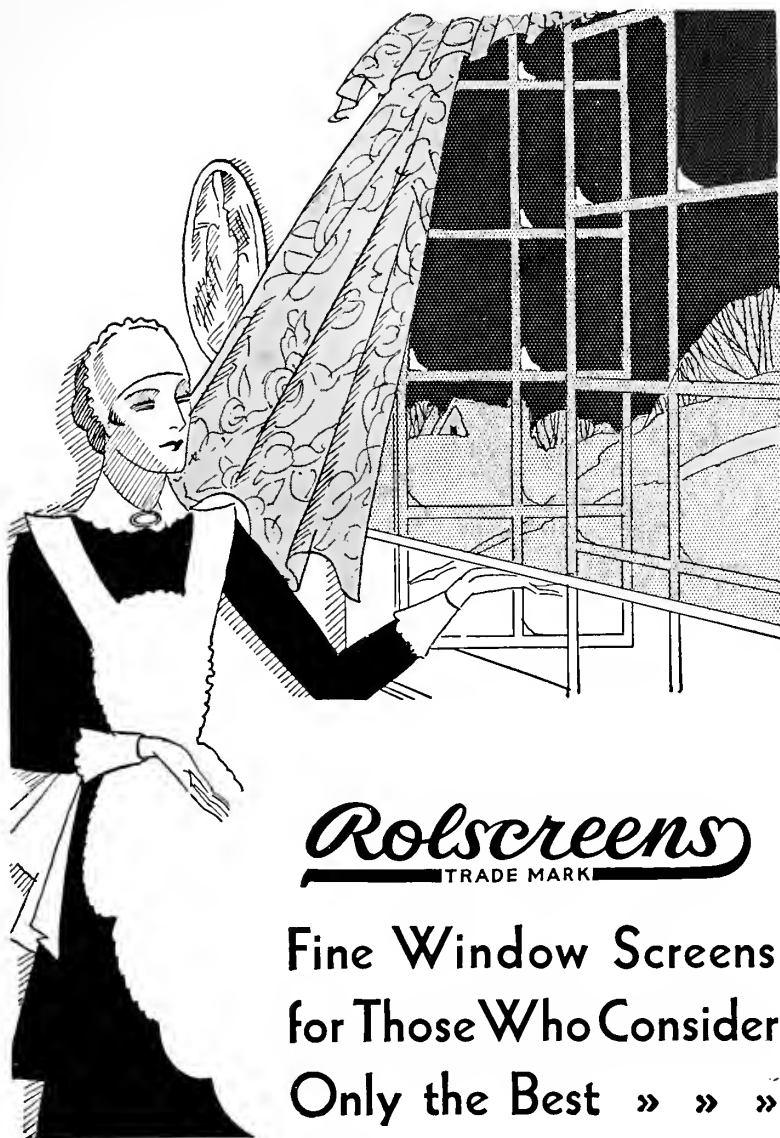
The prize designs and those which are purchased will become the property of the *House Beautiful Publishing Corporation*.

12

All entries must be labeled "Cover Competition" and must be received at the address given below on or before May 15, 1930.

THE HOUSE BEAUTIFUL PUBLISHING CORPORATION

8 ARLINGTON STREET, BOSTON, MASSACHUSETTS



**Rolscreens**  
TRADE MARK

**Fine Window Screens  
for Those Who Consider  
Only the Best » » »**

ROLSCREENS are handsome, all metal window screens assembled with unequalled scientific precision and care. They are built in with the windows to stay,—no storing in the fall or hanging in the spring. (An attractive saving in labor, storage space and expense.) Simply roll them up—they disappear completely—fully protected until again needed.

Rolscreens have no wide frames and the special electro-plated "AluminA" (double life) wire is almost invisible. The fifteen exclusive and important features of Rolscreens added to the exactness of manufacture make possible a liberal guarantee. If you, too, have learned that the best is always the wisest economy, Rolscreens alone, will satisfy you. Look for the trade mark, *Rolscreens*

In summer Rolscreens may be rolled away when the windows are closed—In winter when the windows are opened the Rolscreens may be lowered to protect costly draperies from snow covered or sooty sills.

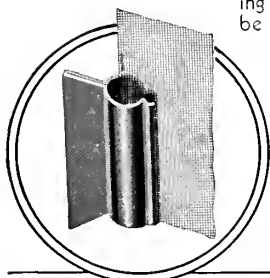
**Illustrated Rolscreen Booklet mailed upon request**

If replacing your window screens—building or remodeling your home you will be interested in the Rolscreen Booklet.



**ROLSCREEN COMPANY**  
405 Main Street, Pella, Iowa

A SECTION through guide showing lug in selvedge of screen wire which prevents sagging. A "non-sagging" feature found only in Rolscreens. Fully Guaranteed.



## WHAT I SEE IN NEW YORK

(Continued from page 142)

THE new American rooms opened early in December at the Brooklyn Museum are well worth a visit, even from the person most casually interested in antiques and in interiors. To begin with, they are arranged in four groups — Southern, New Jersey, New England, and Long Island. Since the rooms are presented in this way, sometimes with two or more from the same house, one gets an impression of unity and is conscious of the atmosphere of antiquity. Mr. Luke Vincent Lockwood, a trustee of the Museum, has been a generous contributor to the success of the exhibition and is responsible for many of the important details. The lighting, for example, is all from daylight or from reflected electric lights that give the effect of sunlight streaming across the floor boards. Every room is curtained and furnished completely, even to rugs and logs in the fireplaces, and in each there are the small treasures — porcelains, candlesticks, all the accessories — to make it livable. Many of the rooms contain furniture not only of the period in which they were built, but also of earlier periods, so that they have a lived-in, comfortable look that gives them personality.



A DECORATOR of to-day, looking for new and daring color schemes, could find suggestions in the vivid blue walls, red marble fireplace facing, and vermilion-lined cupboards of the Cupola House dining-room, and also in the entertaining wallpaper in the Porter Bidewell house 'best parlor.' This paper was found in a Maine attic in the original wrappings in which some old sea captain brought it to this country; and though it dates back well over a hundred years, it would pass for a very stunning modern paper.



THE word 'oilcloth' in these days should bring up a much more alluring picture than it did when in white or in blue and white checks it covered the kitchen table. Now the patterns and colors in which it is manufactured are as refreshing as are the patterns and colors of chintzes and wall-papers, and in consequence it is being put to many new uses, for which the new oilcloth shop at Wanamaker's makes innumerable clever suggestions. Among the most practical are kitchen window shades which in this material can be so easily cleaned. A kitchen wall is entirely covered with a diagonal plaid pattern in yellow and green — it can be hung just like wallpaper. Small finger prints wash easily from nursery walls of oilcloth, and even small pieces of furniture are made gay by firmly applied pieces of this material. Most amusing of all are large pictures made in the fashion of patchwork, with trees, birds, and animals cut from vari-patterned oilcloth and used to decorate either a screen or a wall.



THE vogue of color in the kitchen seems to have passed the point of high fashion, but it has left an aftermath of stimulated interest in attractive kitchen equipment and especially in the actual cooking utensils. Some of the most up-to-date kitchenware is made of a new alloy, the chief element of which is chromium-nickel-steel. No food acids can affect it, nor does it react on any ingredients prepared in it, and it is easy to keep clean with ordinary soap and water. If the metal is heated too rapidly a slight golden tinge may appear, but this is easily removed by any common abrasive. For such utensils as double boilers it is exceptionally good, for even if the water boils out, the metal can stand constant and terrific heat without harm. This ware is made up in well-styled shapes that resemble slightly the foreign cooking pots, and all handles are riveted on so that they do not become heated.

M. S.

# Colorful NATURAL STONE



## Now Available at Moderate Cost

Briar Hill Golden Tone Ashlar Wall Facing, rich with all of Nature's glorious autumn hues, attractively blends permanence, individuality and charm.

It is inexpensive, too. In the handsome all-stone residence shown above, the cost of Briar Hill Ashlar for the exterior walls was less than \$800. Build once—for all time, and forget decay, high depreciation, fire hazards and expensive maintenance.

A beautiful FREE full-color reproduction of this exceptional sandstone and other information of vital interest to prospective builders await your request. Write today—ask for Bulletin B-1.

THE BRIAR HILL STONE COMPANY  
Glenmont, Ohio



## WHERE Quality is High and Rates are Low

The Lexington—New York's newest hotel—is not only distinguished for the luxury of its modern appointments and the extremely reasonable rates, but also for the quality of its cuisine.

Dinner and Supper Dancing in the Silver Grill. Dave Bernie and his Hotel Lexington Minute Men.

Club breakfast . . . 75c  
Special luncheon . . . \$1.00  
Table d'hôte dinner . . . \$2.00  
Also a la carte service

### 801 ROOMS

Each with private bath (tub and shower) circulating ice water, mirror door.  
341 rooms with double beds, 1 person . . . \$4  
These same 341 rooms for two persons . . . \$5  
229 rooms with twin beds . . . \$6  
Either one or two persons . . . \$7  
231 rooms with twin beds . . . \$7  
Either one or two persons . . . \$7  
Transient or permanent accommodations

# HOTEL LEXINGTON

LEXINGTON AVE. at 48th ST.

NEW YORK CITY

Frank Gregson, Mgr.

Phone MURRAY Hill 7401

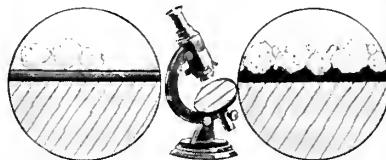
★ Direction of American Hotels Corporation,

J. Leslie Kincaid, President ★

# FULL 25¢ CAN given now to any woman free!

To demonstrate how Liquid Wax (NEW) keeps dust OFF furniture and woodwork

FREE OFFER—To demonstrate the remarkable action of Liquid Wax in preventing dust accumulation on furniture, S. C. Johnson & Son make this unusual offer. Dusting, like many other forms of household drudgery, can now be handled scientifically. Recent tests confirm the fact that Liquid Wax, the new-type furniture polish, eliminates 50% of needless toil.



Microscopic view of dust on furniture. Note dry hard surface of Johnson's Wax (left) opposed to oily film which holds dust like flies on fly paper. This explains graphically what chemists found by weighing actual dust accumulation.

To signalize this discovery and demonstrate it in your home, the interior finishing authorities offer you a 25c can of Johnson's Liquid Wax absolutely free. We urge you to use it. Stop laborious dusting. Apply this lustrous polish on mantels, table-tops, sideboards, and woodwork—and enjoy the hours you save.

Liquid Wax has the same protective properties as Johnson's floor wax, famous for nearly forty years. Scratches, rings, heat marks are completely avoided.

For all these practical reasons, please accept free a 25c can to try. S. C. Johnson & Son, "The Interior Finishing Authorities," Racine, Wisconsin.

In paste and liquid form. Every home needs both.



S. C. Johnson & Son,  
Dept. HB2,  
Racine, Wisconsin.  
Gentlemen:

Please send free 25c can (not a sample) of Johnson's Liquid Wax and illustrated booklet on the new care of floors and furniture.

Name.....  
(Please print.)

Address.....

City.....

State.....





If we had not been fortunate enough to have a car loaned us we should not have seen the desert. And not to see at least a corner of the desert of California is to miss one of its choicest parts. We were traveling from San Diego to Santa Barbara and our time was limited, but reports of the beauties of desert scenery and a taste for desert coloring and vegetation acquired in New Mexico persuaded us to turn inland and devote at least two days to this detour.

The brown hills that for some time we had seen in the distance came nearer and nearer as we speeded toward the east, and took on infinite shades of fawn and tawny tan as we approached. A perfect road carried us first by orange orchards and vineyards, then circuitously over a range of low hills where for miles there was nothing to be seen but undulating browns — not a habitation, not a person, not a tree. Then the road straightened out, lost its contours, and was bordered by soil that became lighter and lighter until it was fine white sand — and we were in the desert.



It was fall. Consequently the myriads of wild flowers that make the desert a paint box of color in the spring had long since gone by. Possibly I should prefer the desert then, but I doubt it. I can imagine, I believe, masses of bright magenta and brilliant blues and yellows, but I could never have pictured mentally the infinite variety in the shades of buff and pink and salmon, merging imperceptibly into one another and all too evanescent and transitory to be given these definite names. Low dried shrubbery and incipient sand dunes brought these colors to us from the mountain peaks and carried them back again before they could be recorded. Our road was so laid out that only the softly rounded and subtly colored mountains were on our left. While on our right was a range of jagged, sharply pointed peaks as boldly blue in color as decisive in outline, and rising without introductory foothills abruptly from the plain. For miles these contrasting ranges continued until at length those on our right terminated in a series of gradually diminishing pyramids, the last one being buried to its very top in the enveloping sand.

Behind this range was our destination, La Quinta, eight miles beyond the little town of Indio. Our first view of the buildings, low-lying on the floor of a vast amphitheatre walled by the surrounding mountains, deceived us into thinking they were not man-size, but a closer approach showed us that they had been wisely designed so as not to

## CRUISES IN MARCH AND APRIL

### MEDITERRANEAN

March 1  
March 6  
March 8  
March 15  
April 8  
April 25

S. S. Conte Biancamano  
S. S. Roma  
S. S. Adriatic  
S. S. France  
S. S. Carinthia  
S. S. France

Lloyd Sabaudo Line  
Navigazione Generale Italiana  
White Star Line  
French Line  
Raymond-Whitcomb  
French Line

### WEST INDIES

March 8  
March 9  
March 10  
March 15  
March 15  
March 26  
March 27  
April 9  
April 12  
April 12

S. S. Lapland  
S. S. Volendam  
S. S. Araguaya  
S. S. Veendam  
S. S. Caledonia  
S. S. Reliance  
S. S. Araguaya  
S. S. Veendam  
S. S. Samaria  
S. S. Araguaya

Red Star Line  
Holland America Line  
Royal Mail Steam Packet  
Holland America Line  
Cunard Line  
Hamburg American Line  
Royal Mail Steam Packet  
Holland America Line  
Cunard Line  
Royal Mail Steam Packet

### PANAMA-PACIFIC

March 8  
March 22  
April 15  
April 19

S. S. California  
S. S. Virginia  
S. S. Pennsylvania  
S. S. California

Panama-Pacific Line  
Panama-Pacific Line  
Panama-Pacific Line  
Panama-Pacific Line

obtrude upon the landscape in the slightest degree. Yet they proved to form a man-made oasis of the choicest kind, a resort for those who can appreciate great natural beauty and wish to enjoy it without the least sacrifice of comfort. For here we found not only beauty of nature, but buildings so well designed as to delight the eye and so perfectly equipped as to satisfy every demand for bodily comfort. With cream-colored stucco walls, and roofs of tile soft red in color and irregular in shape, the group consists of a larger building containing living-rooms, dining-rooms, and kitchen; on one side of this, across an ample court, a smaller building for service; and on the other side, symmetrically placed so as to form two small plazas, two-, three-, and four-room cottages containing all the guestrooms. These cottages show a wealth of imagination in their slight variations from the original pattern, and the whole group is a tribute to its owners and architect.

We stayed long enough to see the sun withdraw all color from the desert and western mountains and fling it upon the eastern peaks which glowed with a brilliance that was unearthly. As we drove back by the same road by which we had come, the western mountains flattened out to mere planes of blue, grading from light to darker folds which for a long time were edged with gold.

E. B. P.

GENERALLY speaking, winter tourists may be divided into two groups — one group turning southward to avoid the rigors of winter, and the other turning northward to find the best that real winter has to offer.

If 'variety is the spice of life,' there is much to be said in favor of a climate

which offers sharply contrasting seasons, but by February the average New Englander cannot be blamed for feeling that these stimulating con-



trasts have been somewhat overrated. He may admire those who prefer vacationing in 'the frozen North,' just as he may admire those hardy individuals who enjoy their cold morning shower, but personally he prefers his warm bath and a vacation that includes the possibility of basking. To him and to many others the call of Bermuda, 'From Frost to Flowers,' makes a very special appeal at this time of year. And there is no spot so easily reached that gives one quite such a complete and satisfying change. In less than forty-eight hours from New York one may sail not only 'from frost to flowers,' but from the noise and confusion of twentieth-century America to the peace and quiet of an island where trains and motor cars are still unknown, and where natural beauty and foreign charm still withstand the inroads of eager tourists.

February and March are considered Bermuda's 'season,' although its equable climate makes the island a popular resort at all times of year.

There is almost no outdoor sport or diversion which may not be enjoyed in Bermuda: golf, with a choice of seven excellent courses — the Mid-Ocean Club's being one of the finest in the world; tennis on either turf or concrete courts; sailing, fishing, and swimming in the clearest of blue-green waters; driving, riding, bicycling, or walking along winding coral roads — and all this in an atmosphere that is a curious blend of England and the South, with an added charm belonging to Bermuda alone.

There is much of historic interest

to be found in the islands, and their natural beauties are a constant source of delight to even the most blasé of tourists. But perhaps the chief attraction of Bermuda is that of seeming so remote from the world one has left. Here one discovers a fairland in which youth may play and age may dream; in which harassed business men may forget their worries and devoted mothers may forget their children; a place providentially isolated, and yet miraculously easy to reach — in short, the ideal winter recreation ground for the average American.

To hardy north-bound travelers who love the austere beauty of ice and snow, with the varied sports they provide, yet who cannot travel as far as Switzerland for their winter vacation, our northern states and Canada offer an increasing number of attractions.

The Lake Placid Club in the heart of the Adirondacks has always been a Mecca for winter-sport lovers, and its calendar for February includes many carnivals and tournaments.

Montreal, Ottawa, and Quebec are also splendid headquarters for vacationists, furnishing all the winter sports enhanced by individual and picturesque backgrounds — not to mention another well-known attraction which may legally be procured with the kind permission of the Canadian government!

The winter-sports season is in full swing during February, and gives one a last taste of real winter before the thaws and slush of March begin.

Opinions may differ as to the best place in which to spend a winter vacation, but surely by the first of February everyone agrees that it is high time to pack up and go somewhere.

M. A. N.



THE *Asama Maru*, the first of three new super-motor-ships to be laid down by the Nippon Yusen Kaisha Line, has well been called 'The Bremen of the Pacific.' Although neither as large nor as fast as the *Bremen*, she has broken the record in the run from Japan to San Francisco, making it in twelve and a half days. The boat is the last word in ocean luxury, and attention has been paid not only to comfort and speed, but to safety. Ten water-tight bulkheads, a gyro compass, a radio direction finder, two motor lifeboats with wireless installation and searchlights, are included in the equipment to ensure the security and stability of the ship.

T. E.

(Continued on page 148)



# "IF THIS IS MY FIRST DAY IN THE ORIENT—WHAT WILL THE REST BE?"



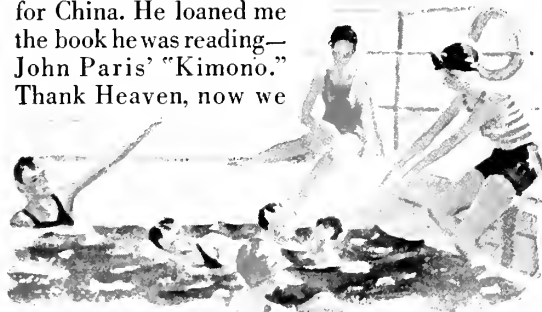
**Sailing Day:** —Didn't know it would be such a thrill! The ship all hung with lanterns and flags. Everybody throwing colored streamers and balloons, the orchestra playing and such

a crowd! Laughing and kissing. Last minute Bon Voyage baskets and telegrams. A newly married couple dashed up the gang-plank under a shower of rice. Can see lots of fun ahead. Our stateroom snowed under flowers and chocolates!

I'm writing this on top deck in my brand-new travel diary. Feeling beautifully luxurious—facing the prospect of new countries and people all around the world.

(Already wondering who is the impressive-looking man with the brief moustache and knickers. He has good taste in pipes. This is the third time he's walked around this deck. Glad I wore this yellow and brown sweater outfit.) Think I'll read awhile...

**Later**—"The man with the pipe" is Capt. A— of the navy. Bound for China. He loaned me the book he was reading—John Paris' "Kimono." Thank Heaven, now we



can talk. How that man has traveled! Lived all over the world. No wonder he looks so bronzed and cosmopolitan. And he bridges as well as he talks.

**Second day out**—Splendid dip in the pool. What a fashion parade of bathing suits. My new V-back suit is just the thing. Lounged in deck chairs, topside, with the girls while Old Sol gave us a beauty-brown. Then to tea. Danced with three new men.

Tonight's the big costume party. Must wrack my brains for something different. Oh, inspiration where art thou?

**1:30 a.m.**—Whoopie, the evening was a riot! Went to the party as Lady of the Bawth. Attired in 2 bath towels, 3 beauty marks, a sponge corsage-flower, a sink

stopper necklace and an alarm clock for a wrist watch. Not to mention a soap box for a vanity. Glorious time.

And what food! Papaii melons from Honolulu, fresh mushrooms, breaded froglegs, pili nuts and mangoes from Manila, creme de menthe sherbet... I think we have the best table on the ship. Baron von P—is at my right, the newlywed couple from Stanford just across, and the jovial Captain holding down the hostly honors. Having too good a time to write every day...

**Thursday**—Yokohama today. Already the water is dotted with sampans and little brown fishermen.

Well, I've ridden in my first ricksha! And now I know how Caesar felt in a chariot! Spent the day Oh-ing and Ah-ing. First at the Daibutsu Buddha at Kamakura. Never will forget those mysterious slumbrous eyes.

After luncheon we went up to Tokyo on a perfectly modern interurban. To the Thursday Club where we bought genuine Japanese kimonos. (Not the usual tourist kind.) These were in dark, rich colors—plum, mauve and gray with

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delicate striping and simple motifs. Stunning present for a particular man.

Then to see the Meji Shrine where the Japanese pray for the Emperor's soul. (An inner shrine contains a sacred mirror which represents his soul. Fascinating idea!)

Drove up in the hills for a native supper. A doll-like paper tea-house with doors that slide back. View of the whole city twinkled below. Sat on little grass mats, and ate *suki-aki* and *gunabi* with bamboo chopsticks.

Saw a real geisha dance at the *Adzuma Odori*—How very Japanese! Next act was an uproarious cloth-horse—a country cousin to "Spark Plug." Japanese adore comedy.

Ended up a perfect evening with a trip to *Asakusa*, Tokyo's Coney Island. Laughed our way through the crazy mirror palace, eating Japanese fish candy.

Stopped to fill our miniature English motor with Japanese "motor spirits" and sped back along the left-hand side of the road to our hotel.

If this is my first day in the Orient, what will the rest be?

*Note: This is the first of a series from the travel diary of a President Liner passenger. The full set in attractive booklet form may be had by writing to Dept. 1-F of the nearest Passenger Office listed below.*

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## TRAVEL

(Continued from page 146)

IN the heart of the Bernese Oberland, eight miles from Interlaken, is Lauterbrunnen. Two miles up and across the Valley of Lauterbrunnen are the Trümmelbach Falls, the glacial discharge from the Jungfrau, Mönch, and Eiger. Once you have seen these astounding falls, the memory will remain with you always. They are the 'very personification of irresistible force.' You must enter the side of the mountain to reach them. As you approach, a continuous rumbling in the distance becomes more apparent. It grows louder, and becomes thunder. The very rock vibrates beneath your feet. You have reached the falls, and stand aghast. From high in the opposite wall of the cave, straight down toward you as you stand at the narrow railing, a mighty volume of green water—one thick, compact, merciless mass of power—falls with incredible speed into the abyss below. Even more terrific is the one on a level with the lowest gallery—this water rushes with such force from out the rock that it shoots straight into space, not to fall for some twenty or thirty feet. And walking farther along, from higher galleries and some deeper within the mountain, you will see other falls. The weird effect is heightened by electric lights. Such incredible volumes of water—endlessly coursing their way from high snow peaks, on and on, down through the very bowels of the mountains, to make themselves visible for an instant in these caverns of thunder!

E. J.

THE city of Quebec has all the charm of the Old World, and yet to reach it one does not have to leave this continent. The ideal approach is by boat up the St. Lawrence, for in this way one gets a marvelous view of the city, with its steep banks, the quaint roof tops down by the wharves, its solid-looking wall, and the far-famed Chateau Frontenac dominating the upper section of the city. Here the waiters speak both French and English and are quite patient with one's own attempt at French. The steep, winding streets lead to many places of historic interest, particularly the Plains of Abraham, where Wolfe and Montcalm once fought for possession of the city. The occasional glimpses of the students of the Seminaire with their gayly colored sashes and the friars with their quaint costumes add to the curious mixture of the old and new. Just a short ride from the city are the Montmorency Falls, with their gorgeous coloring and

impressive height. 'See for yourself' is the best advice, and, for the sports lover, 'Bring your snowshoes or skis if it is winter time.'

M. A. B.

ALTHOUGH West Indies cruises are becoming increasingly popular and many of them call at Jamaica, I seldom hear any mention of Port Antonio. The region about Kingston is apparently better known, but to my mind Port Antonio is in a far lovelier situation—on the other side of the island where there is more rainfall and consequently more luxuriant vegetation. The only hotel is the Titchfield, operated by the United Fruit Company, and a delightful place it is. On the highest part of the little peninsula, well above the town, it has the advantage of cool breezes and fine views in any direction. Its broad verandahs overlook a lovely tropical garden, and from a certain vantage point there one can watch the narrow harbor entrance where vessels frequently glide in or out, or gaze past the little island out over the very blue sea. In another direction one looks down on the inner harbor with its anchored ships, and beyond to the little bathing pavilion perched on stilts far out in the green lagoon, for bathing here must be in shallow water protected from the sharks which lurk on the open coast. A motor boat takes you to the bathhouse and, when ready, you descend directly into the sparkling water, so extraordinarily clear that its depth is deceiving.

In addition to swimming there are drives to all sorts of fascinating places, according to your preference for mountain or coast scenery. There are tropical streams to explore and banana and coconut plantations to visit. Or there is the fascination of poking about the little shops or the native market if you love such pastimes. And the daytime pleasures are not all. If you do not know what evening is in the tropics, do not fail to find out, first hand, for we who inhabit Northern climes cannot imagine the beauty of a tropic night. The moon is larger and nearer and softer than we ever see it in our latitudes, and its gleam on the white boles of the palms and the flash of its light on their restless swords as the fragrant breeze stirs them is something to dream of long after.

Port Antonio is ideal for a winter vacation. Unusual and fascinating always, it offers you rest or activity, drowsiness or gaiety, as you please, all amid the most lovely setting imaginable.

F. H. B.



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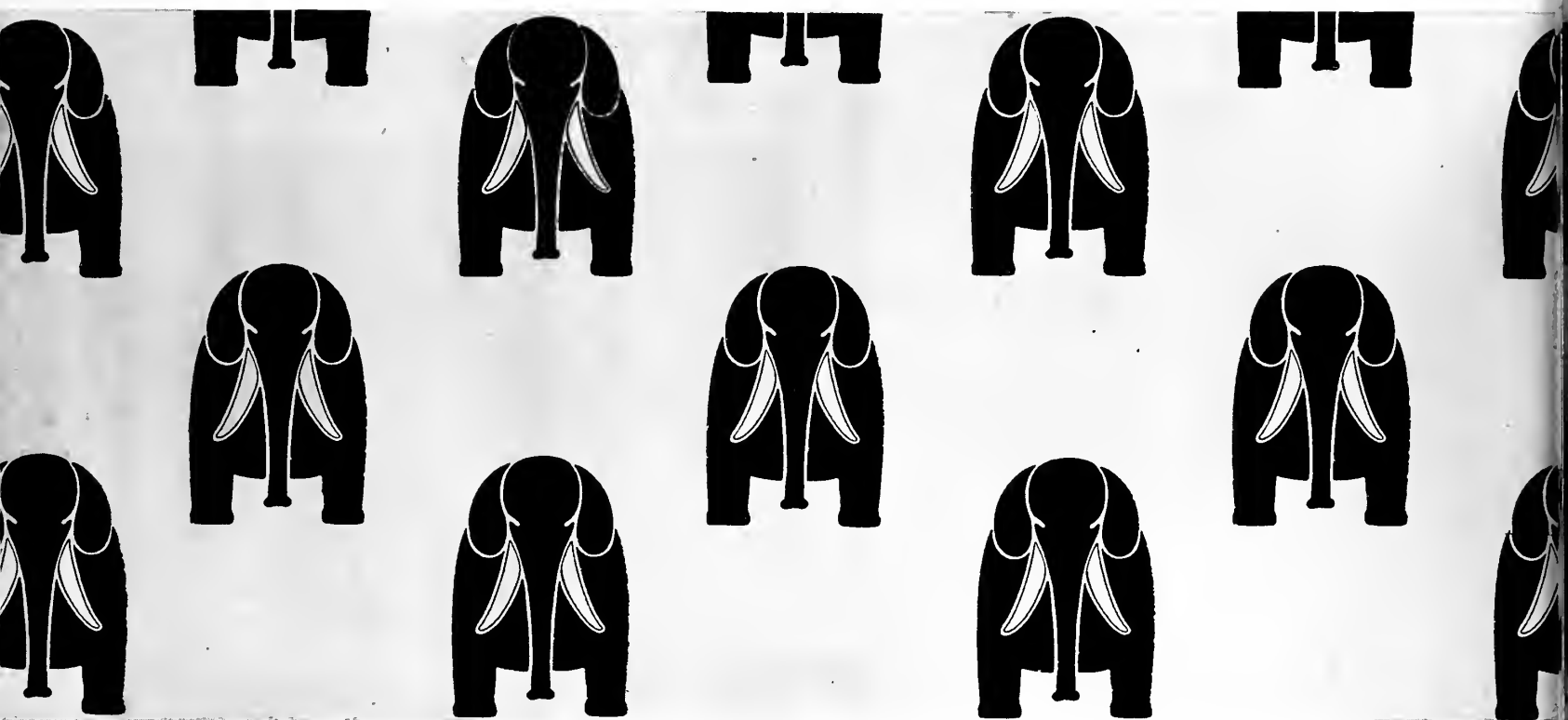
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## PULLING POWER

WHILE the fabricating of metal casement windows is an old art, their manufacture on a commercial basis is of comparatively recent origin. The commercial production of casement windows was begun some fifty years ago in Great Britain and from the very start the Crittall Manufacturing Company, Ltd., of Braintree, Essex, England, held a position of leadership. Eighteen years ago the Crittall Casement Window Company, of Detroit, Michigan, was formed for the purpose of manufacturing metal casement windows in the United States.

At that time, however, steel casements were almost unknown in this country. It became apparent at once that an extensive educational campaign was needed to bring to the attention of the American home-builders and architects the beauty and practicability of metal casement windows.

The Crittall Casement Window Company at once undertook the mission of acquainting the American public with the advantages of these windows, using a series of advertisements in *House Beautiful* and similar publications. The response was immediate and by use of constant advertising, backed by a product that was proving highly satisfactory, they made steel casement windows popular. And today, steel casements are generally accepted by architects and home-builders alike as the most satisfactory type of window for residential buildings.

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That the Crittall Casement Window Company has found *House Beautiful* a certain means of getting its message to an active, interested group of readers, is indicated by the following statement from Mr. A. G. Andersen, Crittall's advertising manager: "The inquiries we receive from *House Beautiful* are of excellent quality. This is proved by the fact that to these inquiries we have traced just as many orders, proportionately, as we have to any other source.

"The 'pulling' power of *House Beautiful* has been consistently high. For the last two years it has produced inquiries at the lowest cost of any publication on our list."



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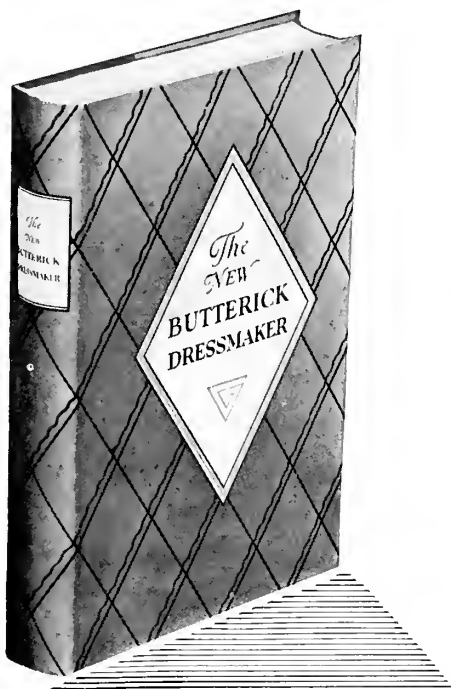
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**Gardening in the Lower South**, by H. Harold Hume. New York: The Macmillan Company. 1929. 6 x 8 $\frac{1}{2}$ . 453 pages, including index. Illustrated. Price \$5.00.

THE gardening possibilities of our Southern states are practically illimitable, and as yet no book has treated this subject in a comprehensive way. Mr. Hume, however, in his book, *Gardening in the Lower South*, has given us a wealth of information and correct advice about plants grown for fruit and ornament in these regions. There is practically no subject connected with gardens, trees, shrubs, and fruit growing which is not adequately described. This book should meet a definite need and greatly help in developing the home grounds of the lower South.

**The American Rose Annual**, edited by J. Horace McFarland and G. A. Stevens. Harrisburg, Pennsylvania: The American Rose Society. 1929. 5 $\frac{1}{2}$  x 8. 232 pages, including index. Illustrated. Price \$2.00.

THE 1929 edition of the *American Rose Annual* is one of the most important which has been published by the American Rose Society. Here are gathered the opinions of experts on every aspect of rose cultivation, as well as information regarding all the newer roses of the world. Several chapters are devoted to 'Favorite Roses,' another to rose growing in California, and one of the most important contributions is an article by Professor Massey on the effective control of black spot. One wonders how people who are at all interested in roses can fail to join this society which provides them with such up-to-date and vital information. Annual members, paying only \$3.50, receive all publications and are

entitled to admission to all exhibitions sponsored by the Society, as well as being granted the privilege of voting at its meetings. The *Rose Annual* alone is well worth this price.

**Lawns**, by F. F. Rockwell. New York: The Home Garden Handbooks, The Macmillan Company. 1929. 5 x 7 $\frac{1}{2}$ . 87 pages, including index. Illustrated. Price \$1.00.

THE Home Garden Handbooks have already proved their value to the amateur gardener, and this latest addition — *Lawns*, by F. F. Rockwell — will doubtless be one of the most popular of the series. Almost everyone has a lawn, and almost every lawn needs more intelligent attention than it receives. How to lay out and build a new lawn, how to repair an old one, and how to keep lawns in satisfactory condition, are all explained in this little book. But it is more than a book on lawn making, for it treats the subject also from the point of view of a landscape architect and gives much valuable advice on the subject of relating the lawn to the house and to the general scheme of planting.

**Practical Color Simplified**, by William J. Miskella. Chicago: Finishing Research Laboratories, Inc. 1928. 6 $\frac{1}{4}$  x 9 $\frac{1}{2}$ . 113 pages, including index. Illustrated by color charts, diagrams, and photographs.

THIS book is one of a series planned to furnish readers with the latest information on the subject of Finishing. It contains all of the general and important information on color choosing, color mixing, color matching, and color harmonizing incidental to practical finishing. It also contains new information on colored lighting.

# A Sack Reproduction Colonial Lantern

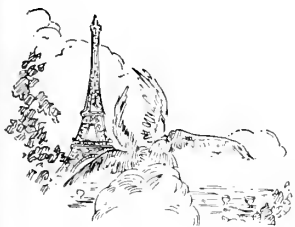


THIS interesting lantern is typical of the many skillfully wrought reproduction lanterns produced by Sack craftsmen. It corresponds to the antique original in every feature, embodying, as it does, an authentic copy of a very rare bull's-eye globe. The same methods employed by the early Colonial artisan who designed it, the same care in execution of every detail, are present in this charming lantern.

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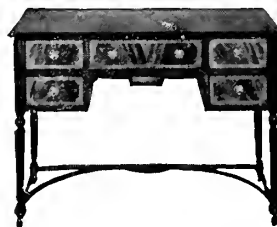
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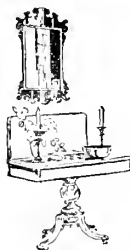


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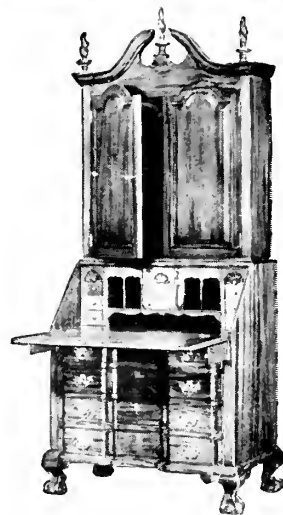
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# ... and You will find *this* Mark of Thoughtfulness in Many Homes



*The guest room telephone is a subtle courtesy . . . unobtrusive evidence of the completeness of your arrangements for the comfort and convenience of your guest . . . yet it is as natural as providing for her tickets to the theater, or to the opera . . . or as placing your automobile at her disposal during her visit with you.*

*Telephones throughout the house . . . wherever they will add to comfort and convenience.*

SOME HOUSES stand out from others because of certain qualities that make them *homes*. Little touches of thoughtfulness here and there . . . deep chairs beneath the glow of friendly lamps . . . flowers by a bedside table . . . perhaps some new device for saving time and effort. And telephones, of course, throughout the house, to bring complete convenience, ease and comfort.

In the guest room, for instance, a telephone is a sign of special thoughtfulness. And elsewhere through the house . . . in the living-room . . . on a dressing table . . . in a sick-room . . . conveniently beside a writing desk . . . in fact, wherever one will save steps and time for the people in your house. And save the time of people outside too—for being able to answer promptly is a thoughtful courtesy to those who telephone you.

It is really easy to have complete telephone convenience, and most reasonable. Your local Bell Company will be glad to plan with you the arrangements which will give most satisfaction. Just call the Business Office today.



*The chief note of any living-room is, of course, livability . . . and few things add more to livability than a telephone, conveniently placed.*



*In the pantry a telephone is especially desirable . . . for receiving calls from the outside, and ordering the day's supplies for the household.*





# Over the Editor's desk

DID you recognize us this month in spite of our new cover? And do you like us in this new garb as much as we do ourselves? You may have had at first somewhat the feeling that we had when we tried it on—a feeling of unfamiliarity with our own appearance and a consequent desire to retire to a corner with a mirror and get acquainted with ourselves. But styles in covers change as much as do styles in clothes, and usually, we believe (if we except the long skirt), for the better. In fact more new types have been designed during the past five years than in the fifty years preceding, and the *House Beautiful* is but exemplifying its policy of being always in the van in the presentation of its material as well as in its context, by adopting this new cover.

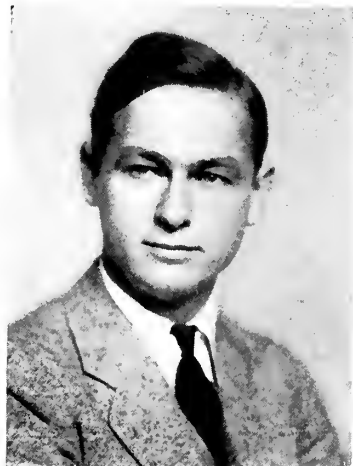
#

TWO of the most popular covers we have ever had have been those designed by Ethel M. and Fred Barr, of gayly colored kitchens, whose checked curtains blowing in the breeze, brightly painted tins and canisters, and green bottles, have delighted every housekeeper's heart. Hence when we searched for an artist to make the sketch for the first presentation of our new cover, we turned to the Barrs, knowing that they would do something in the spirit of our design. And we think they have.

#

OUR Small-House and Cover Competitions are now so well established that they recur with the regularity of the tides. The photographs of houses in our Small-House Competition of last year, which made up our traveling Exhibition, were hardly returned to their owners before those to be entered in this year's Competition began to arrive. And this year's Exhibition of Houses will but get well started on its cross-country travels before designs for our Cover Competition will be coming in. But the Competition of the moment, the one that is demanding our full attention, is that of Small Houses, which closed in November. An announcement of the winning architects was given in the January issue, and the prize houses are published in this number. If the thought ever arose in any architect's mind that the judges in the past had been influenced in making their awards by 'pretty pictures,' then such criticism will be entirely disarmed this year, for neither house has the advantage of the subtle flattery of planting.

IN selecting the house by Raymond J. Percival for the prize for the 5-7 room class, the judges based their decision on the following points: that the house is especially well conceived for its site, which was a particularly difficult one because of its lack of trees and natural advantages; that the exterior expresses the plan with bold simplicity and straightforward frankness; that the relation of the low wall to the greater expanse of roof is a happy one; that the details, although exceedingly simple, are con-



RAYMOND J. PERCIVAL

sistent with the plan and with the exterior—the absence of elaboration being entirely in accord with the spirit of the house; that the plan is economical in the disposition of its rooms, the arrangement of which has been well studied in order to establish an exterior design of good proportions.

The reasons for the award in the 8-12 room class to the house designed by S. Arthur Love, Jr., were summed up as follows: here again is a house of simple lines, with no attempt made to force unduly any picturesque features or to overemphasize the detail; the whole composition is a straightforward expression of the plan, the various units of which are well thought out in order to achieve a comfortable and livable house; there is a happy sense of balance in the disposition of the windows and porches; the combination of stone with the white painted siding adds interest in the use of materials, although the criticism was made that the stone bonding would have been more successful if the stones had been longer and laid in flat beds; the details are in harmony with the exterior design, and the house itself is in character with the Colonial architecture of the locality.

These two houses are shown on pages 181 to 185 of this issue.

THE following remarks, quoted from a letter from Mr. Bellows, one of the three judges, are an interesting commentary on the Competition as a whole:—

The material presented was of surprisingly high quality. It is heartening to know that such excellent work is being done all along the Atlantic seaboard and in California. That the vast country between was practically unrepresented is somewhat surprising.

In general the designs and materials were well adapted, not only to the individual house lots, but to the various localities as well. By all odds, the most exciting and beautiful photographs came from California. White walls, luminous shadows, and natural surroundings all conspired to produce loveliness. But there was also a high order of intelligence and taste shown in almost all of these California houses, in their design, plan, and setting. No other one region represented made such a general showing of excellence. One lesson learned from the competition is that the East must look to its laurels. Another is that the ladies are challenging their brother architects in the design of small houses.

#

CALIFORNIA is tired of having her increasingly distinctive architecture labeled with an assortment of inaccurate misnomers. The architects of the state have therefore decided that such terms as 'Mission,' 'Spanish,' and 'Mediterranean' style shall be discarded in favor of the more logical term 'Californian Style.' This type of architecture is described as follows by the Palos Verde Art Jury:—

Californian Architecture is defined as that distinctive style which for several decades has been successfully growing up in this State, deriving its chief inspiration directly or indirectly from Latin types which developed under similar climatic conditions along the Mediterranean, or at points in California, such as Monterey. Color is generally very light in tone. Materials used are plaster, adobe or stucco exterior wall surfaces of a durable construction, or of concrete, stone or artificial stone. Roofs are low pitched, seldom steeper than thirty degrees with thirty-five degrees maximum, usually of tile laid random, but sometimes, in the galleried Monterey type, using shakes or shingles, often with thick butts.

#

AMONG our authors this month is C. Adolph Glassgold, lecturer at the New York School of Interior



THIS ARBOREAL DWELLING is not one of our prize-winning houses, but we think it deserves at least honorable mention for originality of design. It was built by a Civil War veteran and is equipped with water, electricity, and a radio

Decoration and Secretary of the American Union of Decorative Artists and Craftsmen. He was formerly in the art department of a large Eastern college, and contributing editor of the *Art Magazine*. The following sentence included in his article seems to us an unusually comprehensive definition of what modern furniture should be: 'To be truly modern it must be beautiful in its simplicity, chaste in its decoration, functional in its structure, highly practical, composed of readily procurable materials easily reproduced by machine technique, unobtrusive in an ensemble, and a means toward comfort as well as an end for beauty.'

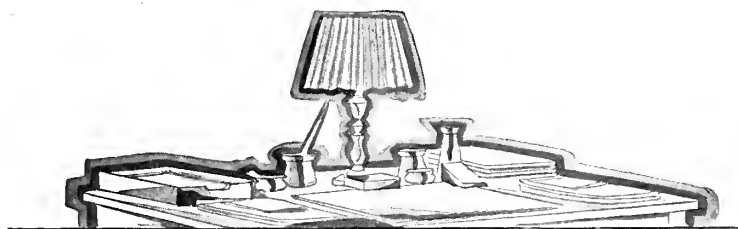
Margaret Lathrop Law sends her Polish paper cuts direct from Poland and writes from Warsaw: 'The Polish people are simply dripping artistic talent, and now that they are free again there is really a remarkable artistic renaissance taking place in this country.'

Carroll Bill is an artist and a designer of furniture, who has for many years been connected with a large Boston establishment.

Since leaving Vassar, Jessie Farrell Peck has devoted her time to collecting old bedquilts, and already has gathered a notable collection. She plans to publish a book on this subject in the near future.

As former editor of the *Bazaar*, an English connoisseurs' paper, and contributor to many magazines, G. Bernard Hughes writes with authority on ceramics.

Living the simple life himself, Walter A. Dyer is well qualified to write about it, and does so with quiet humor and understanding which will reassure many apprehensive critics of the jazz age.



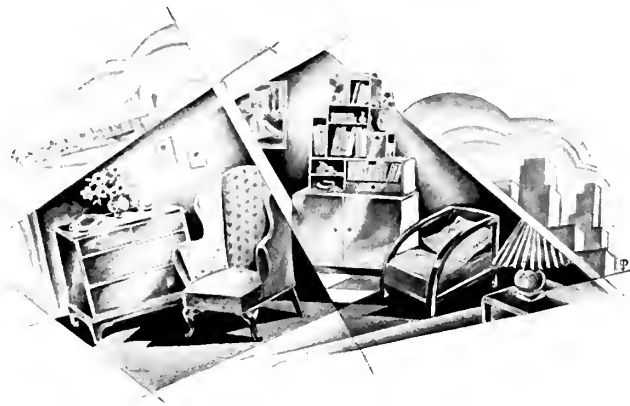


### A KITCHEN CORNER TRANSFORMED BY ITS ARCHITECT OWNER

*Walls of tawny gray and dark oak woodwork form the background of this small kitchen-dining-room. The sturdy oak table and benches were designed by the owner and make a charmingly dignified group, with a bit of color in the gray-blue piping of the black rep cushions, and in the blue china and gleaming pewter*

# THE HOUSE BEAUTIFUL

BUILDING : PLANTING : FURNISHING



## AN APARTMENT ON THE EAST RIVER

*Four Tiny Rooms that show the Touch of their Architect Owner*

BY HELEN GAIL

TO the New Yorker of to-day the mention of an apartment on the East River brings confused visions of towering piles of steel and brick; Venetian windows and balconies; garden terraces with awnings; old brownstone houses remodeled with the aid of stucco, ironwork, and bright blinds, and of course much plumbing and other interior decoration. Perhaps also the memory of a persistent electric sign which orders one to 'Walk to business'; perhaps also a view of the river. All these impressions are mingled with those of dingy tenements and shabby shops, many children and many balls, the perilous crossing under two deafening 'Els,' and waiting forever for the lights to change on First Avenue.

The apartment of Howard Moise, who is an architect, is not something exotic thrust into tenement surroundings. It is a tenement made into a comfortable and attractive home. The building was erected some years ago as a model tenement house, long before we had even heard of Sutton Place or Beekman Place. Thus, as in all old-fashioned tenements, the kitchen is the



*Photographs by Richard Averill Smith*

*SINCE THE KITCHEN is also the dining-room, all useful objects are made decorative. The stove, for instance, is covered with sheets of asbestos painted black and bound with brass. The asbestos door, which conceals the real door, has mounted in the centre the top of an old warming pan. Red peppers and dried tomatoes hang under the hood*

largest room in the apartment, and strategically placed so that one enters it first. Then only may one proceed to the other rooms and the balcony with a view of the river. Steam heat in tenements was unknown up to the time this house was built, so that, although it is modern as to heating, its apartments were planned according to the old idea of making the kitchen the most important room, because it was the only warm one. Its typical tenement plan makes one feel that this apartment is indigenous to the East Side and its river, while the ingenuity and the genius of the owner have made it worthy of Beekman Place.

The problem which has been faced and so successfully solved by the owner is that of creating space — of making a tiny apartment seem spacious, dignified, practical as to housekeeping arrangements, beautiful and comfortable. The kitchen measures only eleven by twelve feet, but it seems large when compared with the other three rooms, which are only seven feet wide and thirteen feet long. Color has been introduced not only for its pleasing effect, but in order to help

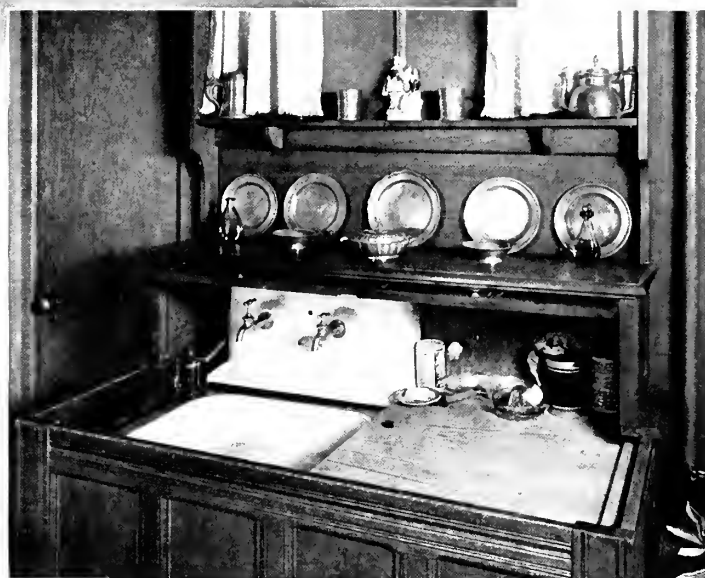


THE SINK, as these two illustrations disclose, has been covered with paneling of dark oak, forming a dresser whose counter may be removed and back raised when dishes are to be washed. The doors have been made distinctive by the addition of panels to cover the glass transoms. The plaster walls are grained to match the oak of the furniture

create the effect of space. Variations of grays and yellows have been used for the walls and other large surfaces, while accents of more brilliant colors occur in each room. Thus, all the rooms have been tied together to form an organic whole without being made to conform to a monotonous color scheme. So also, each piece of furniture has been designed or chosen, and placed, not only to fulfill a practical function in a beautiful manner, but in order to give a sense of increased space to each room.

My first visit to this apartment occurred at night, and its impressions still persist. When we had almost reached the black waters of the river, we entered the building through a wide low archway leading into a courtyard, open to the sky. An open-air stairway with an iron rail and *guastavino* vaulting rose from each corner of the court, and so entranced were we with the novelty of the place that the fifth floor was reached in a cheerful mood. The prodigal use of good building materials is amazing evidence that this house was built in the good old days.

The door with the shining little brass name plate was opened, and we stepped



into a small entry and then almost immediately into a mellow, old-world room of charm and dignity. Fine dark furniture glowing in candlelight, a tall triple-hung window through which we could see the lights of boats on the river, and a glimpse into an adjoining room with another tall window and long green curtains gently moving in the soft breeze from the balcony made us feel that we were in a charming living-room. When, however, we began to look around and found that the beautiful black and brass object gleaming in the corner at the left was a stove, the fact dawned on us that this was the kitchen. The old gas stove of the garden variety of twenty-odd years ago has been covered,

with the exception of the burners, with sheets of asbestos, painted a shiny black and bound with brass. The door, mounted at the centre with the top of an old brass warming pan, may be opened in order to reach the real oven door behind it, so that the stove is still practical and is used daily for cooking. The original little stovepipe happens to be a picturesque shape and gives a nice touch to the corner under the brass-bound hood, as do also the various brass objects and a bunch of red peppers, or a string of little red dried tomatoes like those which hang in the dark arched doorways of Southern Italy.

Another feature necessary to a kitchen is the sink—but one might look in vain





THE WORK OF PAUL T. FRANKL as exemplified in this couch and chair shows originality in handling forms and materials, with a tendency perhaps toward dramatic expression

## SOME MODERN FURNITURE DESIGNERS

*Are there any who will take their Place in History with such Men as Adam, Chippendale, and Phyfe?*

BY C. ADOLPH GLASSGOLD

ANONYMITY has been the fate of most men whose names have been carved in beauty on the objects closest to our daily lives. Down almost to the contemporary designer of furniture, the only record left has been the material embodiments of their talents. Some few names — Robert and James Adam, Thomas Chippendale, André Charles Boulle, George Hepplewhite, Thomas Sheraton, Duncan Phyfe — of the furniture designers up to the beginning of the nineteenth century are alone known to those casually interested in the history of the decorative arts. A scant handful more — Biennais, Jacob, Desmalter, Gouthiere, Caffieri, Martin, Darley — are probably familiar only to students. In the main those men whose work had a wide psychological effect, individual and social, upon their generations were just so many obscure springs feeding the stream of the decorative arts.

To-day we have reached a higher point on the incline of social awareness that received its elevating impetus in the invention of printing, so that now the last chair from Djo-Bourgeois or table from Ruhlman is reproduced in magazines throughout the world, and their names have become common coin in parlor conversation. Other names — Josef Hoffmann, Bruno Paul, Pierre Chareau, Louis Sognot — are known to those who even half attentively read their periodicals. The work of little-known and little-valued

men finds its printed record too. To separate the good from the bad, to judge the contributions of these men, to estimate their single and collective value, and to forecast (though prophecy is inexpensive) their final



ONE OF FRANKL'S SKYSCRAPER BOOKCASES, in a style characteristic of much of his work

place among designers of all time is no simple task in the face of this superabundance of material and the inevitably myopic vision of contemporaneity.

By the strange telescoping process of time we come to see the history of the decorative arts as a series of styles or periods. Periods have a distinctiveness about them that is apparent to any meandering museum visitor. About the objects of these periods and by means of them we have reconstructed their ages, of which they are so revealingly expressive. That the decorative arts of our age should be equally coherent, expressive, and characteristic is only a logical and justifiable expectation. That they must be unlike all other periods follows inevitably from the differences between our age and the past.

Very briefly, the present differs radically from the past (for our purposes) in its methods of transportation, its fabrication of synthetic materials, its domestic and business architecture, its inventions, and in its exploitation of the machine. To be truly reflective of our age the decorative arts must take cognizance of these differences, must intelligently employ these advantages, and wisely accommodate itself to the new needs and modes of life. The adjustment was naturally and unconsciously made in the case of the automobile and aeroplane, which had no traditional mould into which they might be cast, whereas in furniture the change



THE WORK OF KEM WEBER shows logical restraint and sane structure. Several of his designs are featured in the illustration above



A CHAIR designed by Eugene Schoen which shows French influence

THE WORK OF EUGENE SCHOEN is notable for the skillful use of beautiful woods and rare veneers, a point well brought out in the desk illustrated below



has been more conscious and beset with the blight of conservative unwillingness to meet new conditions.

As a consequence of what will prove to be an inevitable adjustment to modern life, designers will be found increasingly to use synthetic materials, more and more to reflect the functional influences of our new architecture, and, by recognizing the limitations and scope of the machine, to acquire a simplicity of design that already seems to be a distinctive feature of modern furniture.

All these considerations, important as they are in producing a change in furniture design, do not, however, completely explain it. With the conviction that simplicity, as illustrated in the best work of Greece, Egypt, and our own Colonial era, is aesthetically more satisfying than the complicated ornamentation of more luxurious periods, goes the belief that the form of a piece of furniture must be patently conditioned by its function and that each piece should be but an item in a harmonious ensemble—the part subordinated to the whole, and the whole subordinated to the occupant. These things were true of all great periods, but have been obscured until recently beneath the welter of stuffy Victorian rooms and period imitations. I am not one to deny the beauty resident in a Louis XVI cabinet or a Spanish *vargueño*, but I do feel them incongruous in modern surroundings. The designers whose furniture reflects an awareness of the truth of these basic facts are the ones who will most vitally contribute to the growth of a full-blown modern style—a style whose tendencies alone can now be defined.

These tendencies were incipient in the William Morris movement in England as early as 1860, and it is therefore uncritical and unjust to consider modern furniture as a mere unrelated phenomenon of the moment. The Morris movement was, paradoxically enough, a revolt against the machine and a reversion to mediæval craftsmanship. It was more basically a revolt against the abominable furnishings being produced at the time. The Morris revolt took hold of Germany and helped develop a type of work called *Jugendstil*. The significance of this movement was its search for a non-imitative style and the employment of the machine in the effort to produce large quantities of furniture at reasonable cost. Natural motifs were the basis of the *Jugendstil* as they were of *l'Art Nouveau*, whose great protagonist was Siegfried Bing in Paris, about 1900. But the natural motif soon became too insistent and brought the movement to a decadent state where grapevines and flowers twined all over the furniture.

Out of the more structural elements of the *Jugendstil* developed about 1908 the phase of German design that was distinctly modern. In the 1914 Deutsche Werkbund Exposition, the modern style was seen to have taken firm root and attained definition in Germany, Austria, and the Scandinavian countries.

France meanwhile was finding that its



*A MAN'S ROOM designed by Donald Deskey which illustrates his extraordinary sense of proportion and feeling for the right combination of materials, steel, pigskin, and glass being used for the furniture and cork for the walls*

Art Nouveau had exhausted itself and looked about for a more vital and appropriate style. It found the new decoration all about it, and immediately after the war began so rapid an assimilation and refinement of it that in 1925 at the Paris Exposition it emerged completely transformed, and became, for America at least, the leader in the modern decorative movement.

Although we in America had received a traveling exhibition of German applied arts in 1912, little attention was given the modern style until the Paris show of 1925 brought it so vividly to our knowledge. Since then its growth and acceptance here have been nothing short of startling. Our most distinguished designers are those who work in the new spirit, for they alone, awake to the demands of a social existence so radically different from previous conditions, aid the integration of the applied arts with the other modern phases of life.

Among those Americans whose furniture shows in greater or lesser degree a consciousness of the basic principles of the modern design and an awareness of its tendencies are Donald Deskey, Paul T. Frankl, Wolfgang Hoffmann, Ilonka Karasz, Lescaze, Walter Nessen, Winold Reiss, Eugene Schoen, and Kem Weber. Such perception alone does not, however, entirely explain their selection for special mention from out the long list before me. Many

others show an intimacy with the theory of the modern style and some few more practise it with commendable delicacy or vigor. But the nine whom I have designated by name warrant first comment in any discussion of the subject by the extensiveness of their work and its beauty. Had they been designers in one style or another they would rarely have drawn a bad piece, for they are primarily artists in the field of design, and only secondarily adherents to a cause. Their final

positions among the furniture designers and cabinetmakers of the past (whose glory would be zealously preserved by admirers through slavish imitation) will depend not only upon the modernity of their work, but upon its beauty as well. It is by these two standards that they will be judged by futurity—beauty and appropriateness to modern needs. It is by these two scales as well that we, their contemporaries, are privileged to weigh them. I am only too

Worsinger



*THE WORK OF WINOLD WEISS comes closest to developing an individual touch in wood furniture removed from Continental practice. A room recently displayed at the American Designers' Gallery in New York*



well aware that æsthetic judgments are made on shifting ground, but I nevertheless beg to be permitted the dubious pleasure of passing tentatively upon these designers.

Among the earliest of our modern furniture designers whose names have acquired a certain prestige are Paul T. Frankl and Eugene Schoen. They had both begun to invest their furniture with the modern quality long before its popularization through the department-store expositions of the past few years. Frankl's furniture shows considerable originality in handling forms and materials with a tendency toward dramatic expression. His skyscraper furniture, for instance, threatened for a time to become his symbol; an occurrence which would have been unfortunate for his reputation as well as for

A KEEN STRUCTURAL SENSE gives the furniture of Lescaze (see above) an effective simplicity, heightened by the judicious employment of metals. Wherever possible, he tries to incorporate furniture into the architectural layout of a room, as in the office seen at the right

WALTER NESSEN limits himself to metal arts and is one of our best designers in this material, as demonstrated in the table and chairs below



Courtesy of the Newark Museum



the development of the contemporary style in America, where simplicity and not dramatics is the great requisite. It certainly aroused popular interest of a questionable kind in modern furniture, but obscured for a time the more durable qualities in the majority of his pieces. These consist of a fine sense of proportion, elegant handling of masses, heightened by the absence of ornament, interest in the use of various materials, a knowledge of lacquers, and — a feature common to all the better designers — a functional simplicity.

Schoen's development seems to be along the path of refinement. His taste in the use of woods, his ornamental details and suavity of lines, are impeccable, and his elegance is derived from the best of the

modern French school. He is little addicted to the use of lacquers, metals, or synthetic materials, but he is to my mind without a peer in our country in matching beautiful grains and rare veneers. Schoen, it might be said, is working in the tradition, giving its basic principles polished expression.

Allied with Schoen in a broad general way are Hoffmann, Karasz, Reiss, and Weber. They have in common with Schoen their allegiance to wood as material for the construction of furniture. They differ from him greatly, however, in spirit, for while Schoen shows French influence, the others, excepting Miss Karasz, evidence an artistic heritage culled from German or Austrian sources.

Miss Karasz is the most individual and original of the four, and by far the boldest in conception. Yet occasionally one deplores an over-vigorous statement in her pieces and a heaviness due to (Continued on page 214)



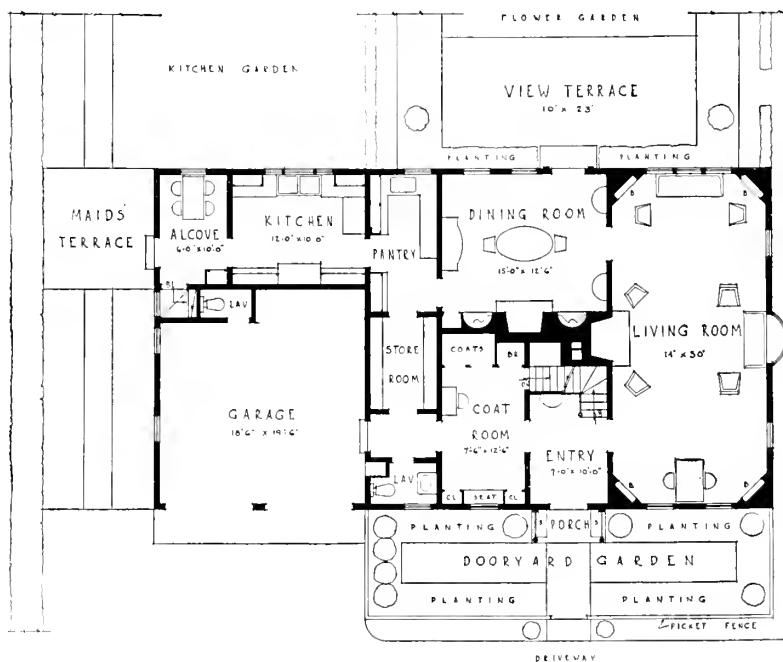
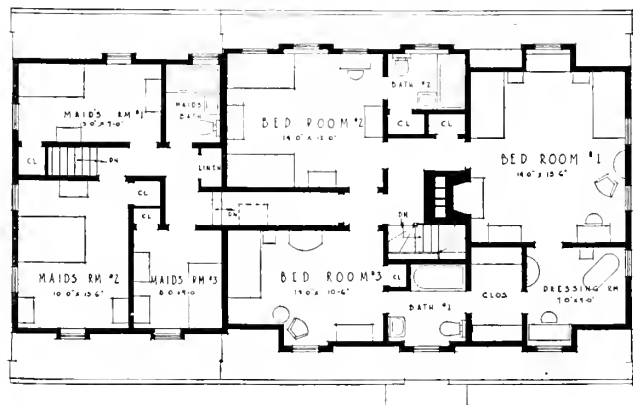
# A GAMBREL-ROOF COTTAGE WITH AN OLD-FASHIONED DOORYARD GARDEN

RICHARD H. DANA, JR., ARCHITECT

*Photographs by Paul Weber*



THIS HOUSE IN LITCHFIELD, CONNECTICUT, *belonging to Mrs. Frederick E. Haight, is true to the local type of early Colonial cottage of about 1760 in the pitch of its gambrel roof, low eaves, massive central stone chimney, and small entrance porch with curved plaster ceiling. The dooryard garden serves to draw attention away from the garage*





AT THE REAR OF THE HOUSE are a stone-flagged terrace and pergola, beyond which stretches a flower-bordered lawn leading to the rose garden. The house is of white clapboards with green blinds and weathered shingle roof



THE OLD-FASHIONED ENTRANCE HALL is papered with cool green and white landscape paper. The narrow stairway winds up around the chimney as in early days. It has characteristically turned balusters and closed stringer. The woodwork here is painted white



THE COLORS IN THE HOOKED RUG and wallpaper of the dining-room echo the deep pink of the lustre ware in the arched cupboards. The living-room has a curved bay window in the centre of the west end and four corner cupboards for books. Even on a dull day this room seems full of sunlight, with its yellow Chinese wallpaper, soft ruffled curtains, and brightly colored rugs and chintzes



# THE CONSISTENT COLONIAL HOUSE

## II. Materials and Exterior Details

BY HENRY ATHERTON FROST

IN a previous article we discussed the general characteristics of the American Colonial, as distinguished from the later Georgian work, and the possibility of designing, to-day, a consistent Colonial house. There is a difference between a building which is archæologically true to a period and one which is consistent with the period that inspires it. If archæologically true to a past age, any house built to-day becomes merely a curiosity of no value æsthetically or practically. It may serve as a shell in which to store museum pieces, and so be of some interest because it simulates the original setting of these objects, but to live within and conduct our present-day affairs from such a house would be impracticable without modern conveniences, and with them the house no longer would be archæologically correct.

To reproduce with utter faithfulness every detail of design and structure of the early eighteenth-century house, to limit ourselves strictly to the means the builders of that day had at their disposal, would seem a silly thing to do. It would be pure affectation, turning our backs on the progress of the last century, with nothing to be gained in so doing. It may be said that it was affectation for the Colonial builders to copy so laboriously their pattern-book designs. In a sense it was. But remember this: when they set themselves to their task of copying, it represented a movement forward. They were studying what were to them new and modern forms, which must have seemed as strange and sometimes as unintelligible as some of the present-day modern designs seem to us. Their period of blind copying was short, for the builders soon threw away their crutches.

On the other hand, to design to-day a house consistent with that of the Colonial period may mean to perpetuate the charm of the past without the sacrifice of the knowledge we have gained of construction or of the comforts and conveniences of life. The successful and consistent modern Colonial house is not a copy of its prototype. It preserves the best and discards the unessential. If the old work pleases us because of its inherent simplicity and dignity, because

of its fine proportions and restraint in the use of decoration, because of its fenestration, these things are not the secrets of a lost art. They represent everlasting principles of design, true in every period of building. They

and if we do it wisely we keep our house consistently Colonial in plan. We shall find that the chief modifications will be, perhaps, a butler's pantry, bathrooms, and closets. Next examine the general mass of the house

and its façades. Here we have fewer problems even than in the plan. We are not different in stature nor in our essential human activities from our forefathers. The mass of the house, therefore, need not be changed to fit a different physical type of inhabitants. The façade, again, can retain its Colonial characteristics, so long as we use materials similar to those used by our forefathers and so long as we require windows for light and doors by which to enter. Indeed, the mass and the façade can be carried close to the point of archæological perfection if we wish, with little danger of offending our common sense.

Finally consider the materials and details. The Colonial house was built of wood, more rarely of brick or of stone. Sometimes the brick and the stone examples received a coat of plaster. The wooden house, at least during the latter part of the Colonial period, was almost invariably covered with shingles or clapboards. The shingles were split by hand, and so were rough in texture. The clapboards were hand-planed to a surprising degree of perfection and sometimes were beaded

along the edge. Our normal shingle to-day is machine made, smooth, and much thinner than the Colonial shingle. We can, however, get, without prohibitive expense, hand-split shingles with thick butts which approach the old shingles, and which will give to our modern house the texture and the shadow lines consistent with the old houses. Our modern clapboards will do very well. They are not beaded along the edge, and while this can be done by machine, its added value is doubtful in most instances. We should note the way the Colonial builders laid their clapboards—three and a half or four inch exposure over most of the house, but near the ground perhaps only one and a half or two inches to the weather for the first few rows, gradually increasing the width with each succeeding row until the full expanse



1. THE SMALL COTTAGE may have a door enframed by lattice similar to this one on a house in Hartsdale designed by Andrew J. Thomas, Architect. Notice that this house, as always in the consistent Colonial, sits close to the ground

can be recaptured to-day in our modern Colonial house, so that it can stand beside its older neighbor without apology. If, however, we are to accomplish this we must be alert. Our danger will be that we shall overelaborate, overenrich our design with detail, and this perhaps is where we show the least appreciation in our modern Colonial houses.

First consider the plan for a moment. If our use of houses has changed fundamentally, then to adopt the Colonial plan is to be archæological at the expense of common sense and comfort. If we have modified our manner of living, why not adopt the eighteenth-century plan, losing nothing that is essential to the Colonial and gaining what is desirable for present-day needs. Thus we take a forward instead of a backward step,



Paul J. Weber



2. A COMMON TYPE OF DOORWAY is this one on an old house on Cape Cod, with flat pilaster treatment and simple mouldings. Notice the narrow corner board against which the clapboards abut

was reached. In this way the old builders made their houses tighter against cold at the floor line — a strategic point.

Sometimes we see a modern house which purports to be Colonial, with the clapboards mitred around the corners, giving them a saw-tooth effect. It seems hardly possible that the Colonial builders ever did this. To do so, aside from weakening the corner from a design point of view, and so detracting from the dignity of the house, is fussy, and our forefathers' work was generally straightforward and simple. They used a narrow, vertical finishing board at the corner against which the clapboards ended. We can do no better than to follow their example.

Another thing which is almost universal in the Colonial work is the close relation of the floor of the house to the ground outside. Many practical people argue against this, their contention being that if the floor is raised only one or two steps, the cellar cannot be lighted properly because the windows will be below the ground level, and so have to be set in areas. Undoubtedly our forefathers did not have their laundries in the cellar, nor a playroom for the children, nor a billiard-room for the grown-ups. It is also true that the cellars are a little less light if the windows are set in areas, unless we build on a side hill. But after all, building, like life, is a compromise. We gain one thing at the expense of another. Our only answer to these critics is that we cannot hold the charm of the modest Colonial house if we have to push the first floor up in the air three feet in order to get our cellar windows above

ground. It can be done with more formal styles, but not with these simple, informal houses. We come, then, to the conclusion that we must sacrifice either a portion of the cellar light or many of the Colonial attributes. We do not keep the first floor close to the ground in order to be archaeological, but to retain for our house pleasant proportions and to give it that air of hospitality and welcome which is typical of the best of the Colonial.

If the house be built of brick, care should be taken in its selection. There are many kinds of brick, made for many different purposes. They are not all equally suited to a Colonial house. The old builders used small, handmade brick of fairly smooth surface, which they laid up in lime mortar, sometimes, though not always, in Flemish bond. Sometimes also dark headers formed a pattern on the walls, but not blatantly — one should sense the pattern rather than actually see it.

If the house is to be of stone and still retain its Colonial characteristics, roughly coursed masonry is preferable to meticulously square-cut stonework. The latter belongs properly to the more formal Georgian. In the Middle and Southern colonies stone and brick were used at an early period more generally than in New England. Philadelphia has always been noted for its stone houses. When these houses were built of rough stone, the joints were likely to be very wide, and in many cases so much mortar was used to fill the irregularities that the result was like a plastered wall with stones set into it. Again these walls were sometimes plastered over entirely and had an undulating surface, due to the irregularities of the stone, which gave an interesting play of light and shade.

The materials, then, for the consistent Colonial house of to-day can be of wood frame covered with shingles or clapboards. They can be brick or stone, or they can be of some material over which a stucco coating can be applied. The range of materials is sufficient. It is the restraint with which the materials are used and the adaptation of the details to the materials that are im-

portant. The roof materials are more difficult. They were commonly of wood shingles during the Colonial period, but to-day fire hazards, insurance, building laws, sometimes lead us to make our most serious concession to consistency. Where it is reasonable to retain them, wood shingles will be found the most fitting roofing material from an æsthetic point of view, though not as a protection against fire hazard.

What of the exterior details? These consist chiefly of the doors, windows, eaves, dormers, and chimneys. They give to the outside of the house the qualities that make for charm and consistency or they utterly ruin it. Therefore they deserve study. It is reasonable to consider the entrance first, for, after all, our judgment of a house is largely influenced by the success of its doorway. The small cottage may have a simple eight-paneled door enframed by lattice or trellis, similar to that in Figure 1. The next step in elaboration of the doorway is a flat pilaster treatment with few and simple mouldings, like the one in Figure 2. There may be a glazed transom over the door, and above that a pediment; but all entirely simple, such as the early carpenter builder could have fashioned, following laboriously the first English pattern book that had fallen into his hands. Notice also in this illustration the narrow board at the corner of the house against which the clapboards stop.

In some districts, and this is particularly true about Hingham, Massachusetts, where the early houses had the central chimney and therefore a very small entrance hall and often a narrow, winding stairway, the Colonial builders used to build out a closed vestibule — undoubtedly to gain more hall space — like the one in Figure 3. I do not remember ever

Paul J. Weber



3. THIS SIMPLE VESTIBULE follows the lines of earlier ones, although it departs from precedent in its use of matched boarding, which here contrasts pleasantly with the shingled wall. Frost & Raymond, Architects

seeing an original example of these closed vestibules with plain matched boarding on the outside walls as is shown on the Cambridge house. It is, then, not archaeological, but it is none the less consistent with the Colonial and gives a pleasant contrast with the lines of shadows and the texture of the shingled walls. These two examples we may say are in the spirit of the Middle Colonial period, when the carpenter builders were feeling their way slowly among what, to them, must have seemed the modern tendencies of their age.

In studying the Colonial we should remember that in the early days of difficult communication, ideas were not exchanged rapidly. In the inland settlement we find houses of a given date following traditions which had been in vogue nearly a hundred years earlier among the coast settlements. I remember finding a few years ago, in Llandaff, in the foothills of the White Mountains, a little cottage house, far off the main road, which could not have been built earlier than 1800, but which was a perfect replica in its mass and details and in its methods of construction of the Cape Cod cottages of a century earlier.

Thus it is not always safe to date our old houses conclusively merely because of the period they appear to represent. The dates of the periods vary with the locality.

As an example of the later Colonial period, we may take the Philadelphia example in Figure 4, built into a wall of coursed masonry with the joints carefully picked out in white. Here the thick walls give the door an unusual reveal and a deep shadow that helps to set it off. The doorway, of course, is modern. Some will say it is not in the spirit of the Colonial at all, but of the Georgian, that it belongs to the period of architectural sophistication rather than to the period of the craftsman's study of architectural forms. However, we find doorways of equal beauty and skill of workmanship in some of the more important centres along the seacoast, dating much earlier than 1775. Let us consider it a line case. Such a doorway could be applied without incongruity to a house definitely Colonial in all of its other attributes, or equally well to one of the simpler Georgian houses.

The entrance to another house at Hartsdale, in Figure 5, has again the feeling of the Colonial, but without being archaeological. One can imagine that these porches were a natural development of such enclosed vestibules as we find in the early Hingham houses. The oval curve in the pediment may offend the archaeologically minded since it is not strictly within the confines of the Colonial, but it need not disturb us. Properly used it is not inconsistent with a Colonial house.

The introduction of a simple curve and the delicate proportions of the porch may form a pleasant contrast with the usual rather austere lines of the Colonial.

The architect who departs boldly from purely archaeological traditions and yet attempts to achieve a house which retains the sentiment of the Colonial treads on dangerous ground. He runs the risk of being laughed out of court by any jury of American Colonial enthusiasts. But if he succeeds he has accomplished something very fine. His house can be set down in the midst of, let us say, a group of genuine first-family Colonial houses, and the massing and proportions, the details of window and door openings and their arrangement in the façade, the slope of roof, the treatment of chimneys, the texture and color of walls — all will blend with the neighboring houses. If, then, his house takes its place among these strictly period houses so that one enjoys it and admires it both for its own beauty and for its harmony with its surroundings, so that neither the old Colonial houses nor the modern house lose in dignity because of the presence of the other, the architect may feel that his work is well done. His house may have not a single truly Colonial detail, yet still have the essence of the period.

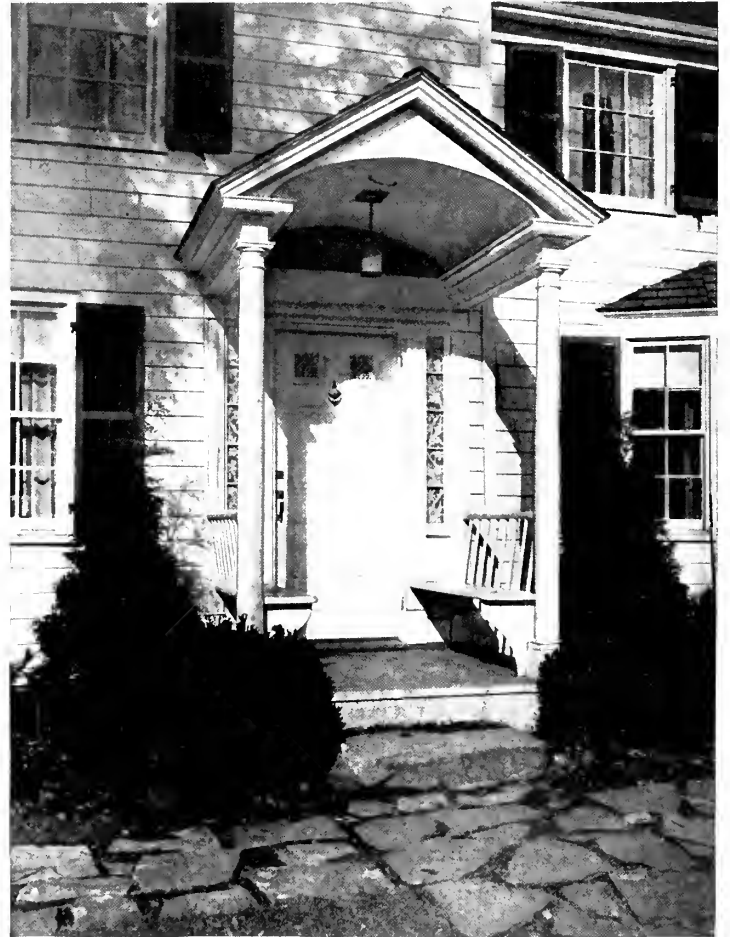
Such a modern doorway as that in Figure 6 illustrates what I (Continued on page 225)

Philip B. Wallace

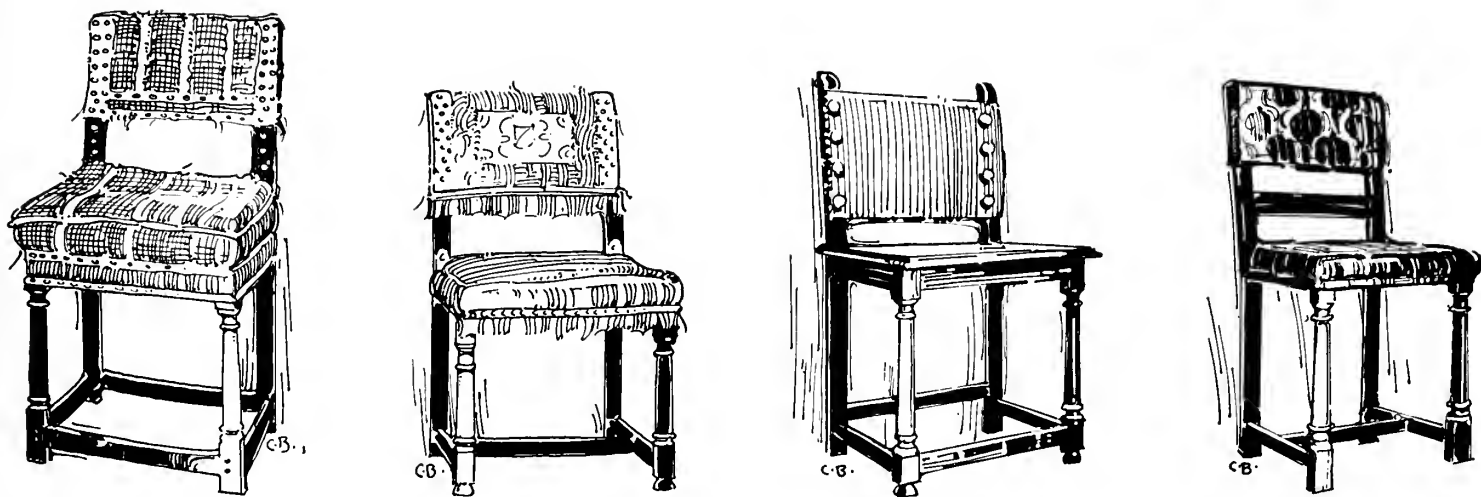


4. A MORE ELABORATE DOORWAY that might be classed as Georgian, although doors as elaborate as this are found on Colonial houses. Thick walls give the door an unusual reveal. *Dubring, Okie & Ziegler, Architects*

John Wallace Gillies



5. THIS PROJECTING PORCH has a curved ceiling that forms a pleasing contrast with the usual rather austere lines of the Colonial. It is not inconsistent with it, although it is found usually on the Georgian house. *Dwight J. Baum, Architect*



FIGS. 1, 2, 3, AND 4. The chairs shown above all date from the seventeenth century, but are from widely separated countries. The first is an English chair, known as a Farthingale, the second an Italian chair from Liguria, the third a Spanish chair, and the fourth a small French chair. There is a marked similarity in their design

## THE SPONTANEOUS DEVELOPMENT OF FURNITURE STYLES

### I The Jacobean or Turned-Leg Period

BY CARROLL BILL

ILLUSTRATIONS BY THE AUTHOR

THE story of period furniture has been carried, it would seem, to the very limits of its analytical possibilities, and to discuss it from a new angle would need either the wand of a magician to create for us new types, or much originality to establish new authority for justifying and defending any new subject matter.

For new material we must, in other words, almost step over the line of actuality into the world of romance, for there is a romantic phase of this prosaic subject, although to a lesser degree, perhaps, than in architecture or painting. But when we realize how closely the creation and use of period furniture had to do with human thought and effort, it becomes easy to invest it with a little of the spirit of the times when it was made and used. In this particular case I am to tell you something about that spontaneous and illusive development of styles in different countries, and why certain similarities of proportion and detail of furniture design are found approximately of the same date in widely separated localities.

We all of us have remarked in observing illustrations of furniture, or the actual pieces themselves in collective groups, that two chairs or tables, at first glance seemingly of the same country and period, will be found to be as widely separated as to their source of origin as, for example, England and Italy. Most

of us have some familiarity with the furniture of England, and for that reason I am taking it as a basis of comparison with that of other countries. For convenience I have made an arbitrary selection of four English periods, Jacobean, Queen Anne, and Early and Late Georgian, to which I shall adhere with more or less consistency because the dividing line between the periods is a broad and debatable territory.

To focus the discussion I will call attention to the sketch, Figure 1, of an English chair from the Victoria and Albert Museum, London, known as a farthingale chair and dating about 1615, which, in spite of its oaken simplicity, has a distinctly un-English feeling. This is perhaps due to its soft upholstery

— at that date an innovation. While this chair is unquestionably English in origin, it is curiously like the three that follow, of Italian, Spanish, and French provenance, all contemporary, and all having a strong family resemblance.

The Italian chair from Liguria, Figure 2, dating about 1630, is remarkably like its English cousin in its general proportions, — square-seated and low-backed, — in the detail of the turned columnar legs, and in the feeling of the upholstered back and seat fastened with nails placed in patterns.

The Spanish chair, Figure 3, is of the same wide square shape (a little wider perhaps, as is characteristic of Spanish furniture) and its legs might have been turned on the same lathe as the others. Its upholstery is of leather, while that of the other two is of damask. The general effect is, however, the same, as the leather is tooled in the manner of Cordova, and the ornamental nails are to all purposes the same.

To these three I am adding a fourth example, Figure 4, a small French chair of the period of Henry IV, very much like the others in general feeling of size and shape, and having the same columnar turned legs almost identical with them. It is of walnut and covered with velvet; a small, easily handled type softened by upholstery, which was called a *chaise-à-femme* or ladies' chair, in contrast to the

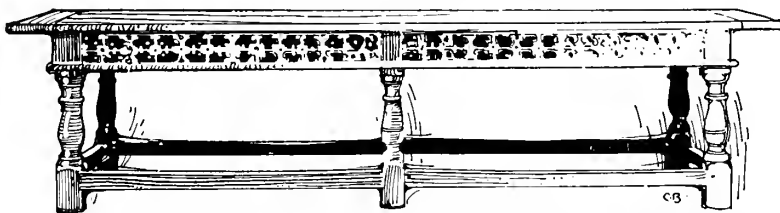


FIG. 5. A Jacobean refectory table with baluster form of turned legs, dated 1697

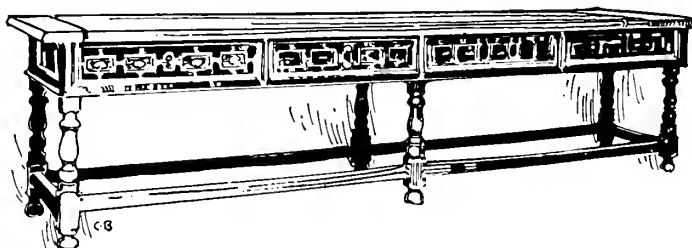
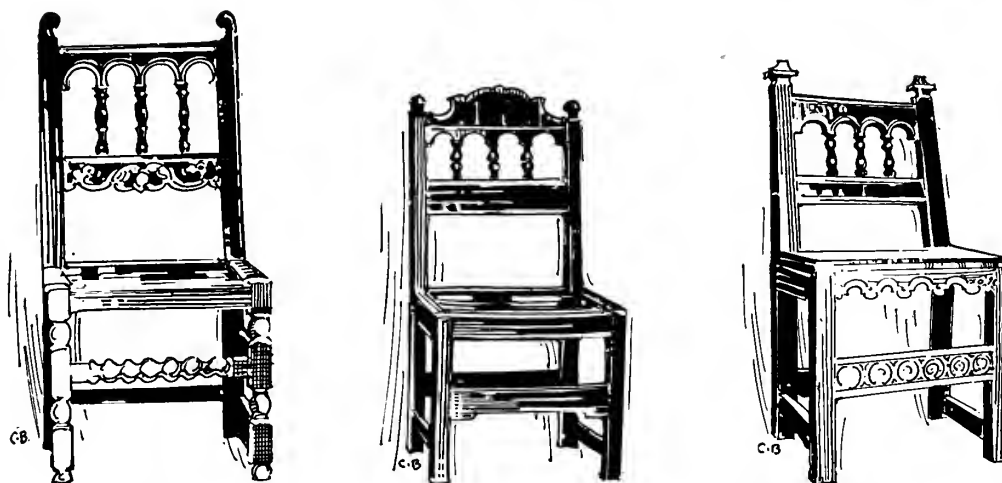


FIG. 6. A Spanish refectory table strikingly similar to its English cousin, which proves that direct contact must have been made between the two countries



FIGS. 7, 8, AND 9. *A Derbyshire chair of about 1650, an Italian chair from Umbria of earlier date, and a Spanish chair from Zaragoza of about 1640*

heavy and hard-seated wooden stools at that time considered comfortable enough for the men.

The similarity of proportion of these four chairs may be explained by the common need, in all these countries, of a simple seat without arms over which might be spread without crushing the enormous skirts of the period, known as farthingales. These skirts account for the name of the English chair, thus classifying it as a distinctly feminine piece of furniture of that day.

The profile of the turned leg is distinctly that of the Tuscan column, whose source was Italy and which was carried to England by Italian craftsmen at that time and during previous periods. This type of column was much in demand there, and exerted a strong influence on English styles of architecture and furniture. The affiliation of Spain and Italy was, as regards geography, politics, and art, close enough to establish and explain such similarity of style as is shown in the chairs illustrated, and any small peculiarities are of course due to local influences.

Leaving for the moment the subject of chairs, let me refer to the two long refectory tables which, at first glance, have all the earmarks of a common country and period of origin. Both have the same long and narrow proportion, the same division of legs and arrangement of stretchers or underbracing, the same number, weight, and baluster form of turned legs. The deep rails underneath the top in each example have carved decoration; and even such a small detail as the square-edged top is common to both, so that one could easily mistake them for close relations.

As a matter of fact the table shown in Figure 5 is English Jacobean, dated 1697, and is part of the furnishings of a great manor house in one of the central counties of Great Britain. The table in Figure 6 is from the province of Navarre in the north of Spain and dates from about the same time as the

English example. The nearness of northern Spain to France would naturally suggest French influence rather than English, but in this table there is nothing of France, and the difficult passage across the Pyrenees, to say nothing of the dangers of the road across country, probably gave travelers between Spain and England the alternate and safer choice of passage by water, to which the Spaniards were already used by reason of their activities in the Netherlands. So in this and other ways to which I shall refer later in this series, contact was made directly between England and Spain, and is

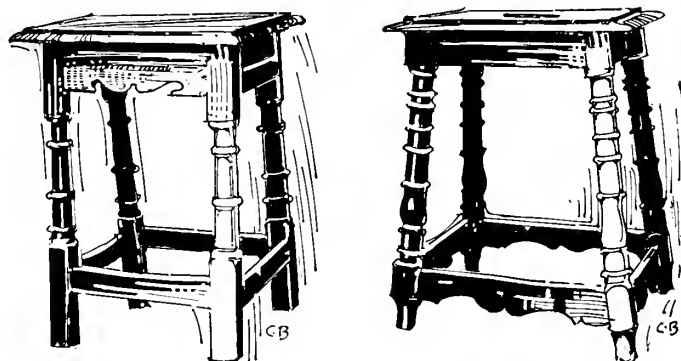
but one to be found quite often in Spain; and the carved decoration of these drawer fronts of the Spanish table is the geometrical decorative panel work in low relief inspired by early Moorish design. This table also has typical turned feet which are characteristically lacking in the English example. These small differences are, however, very slight and only serve to emphasize the striking similarity of this well-marked example of related development of style.

Human minds will run in similar grooves to solve their common problems, separated though they be by the width of the earth, and

the earliest form of stool in all countries took the form of a box with a top. They had such crude carved and moulded ornamentation as was at the command of their makers, and the heavy little pieces, besides serving as seats, made excellent weapons of offense in the frequent tavern brawls. Later, with the increased use of the turned leg, the same related development of human need brought into being the stools shown in Figures 10 and 11.

The first is an oak stool of the time of Cromwell, not as well proportioned or executed as furniture of the preceding period of Charles I, but recalling all the austerity of the Commonwealth. It is higher than the earlier type, and might, and probably did, serve as a small table. Its heavy turned legs are splayed and connected by plain stretchers and by moulded and sawn upper rails, on which rests the top with its moulded edge.

There is no question of its English origin, but its foreign air is so marked that to illustrate the point I show you in Figure 11 a walnut stool from Spain of the same general period. This little piece, of very nearly the same proportions, has similar splayed and turned legs, a finely moulded top, and is quite superior in design and execution to its relative. There is an element of humor in the fact that, whereas the English stool has plain stretchers and sawn



FIGS. 10 AND 11. *An English and a Spanish stool, the latter quite superior in design and construction to its relative*

a plausible explanation of the striking similarity in the two tables coming from such widely separated countries.

It will be interesting before leaving them to point out the slight differences that mark their national characteristics and that fix the one as English, and the other as Spanish. The most important of these is the character of the carving of the deep rails under the tops. That of the English table is the typical strap work, a low-relief decoration, a heritage from Elizabethan times but persisting through Jacobean, and giving the appearance, as the name indicates, of a design or pattern made out of interlacing and interwoven straps and knots. This is typically English. The rails of the English table are solid, while those of the Spanish example are cut up into drawer fronts, a construction not common in England



upper rails, the Spanish stool shows well-designed and well-sawn stretchers and plain top rails, thus evening things up.

In pre-Jacobean times the typical English chair was the wainscot type with heavy solid back and a growing tendency toward lightness which, helped on by Italian influence, resulted in smaller chairs with more open backs. The example shown in Figure 7 is a Derbyshire chair of about 1650 or the very end of the reign of Charles I, and is the source of a development of the numerous styles of open-backed chairs to follow. Its own foreign relationship can be traced directly to the Italian chair from Umbria, in Figure 8. This is of an earlier date, to be sure, but taking into account the slowness of communication of the time, one may refer to it as contemporary.

In this particular instance we are more concerned with the sameness of the open backs of the chairs than with the chairs as a whole. These arched openings recall the familiar architectural arcades of Italy and illustrate very pointedly the influence of that country on English architecture and its attendant furniture development. Both these chairs have wooden seats on which might be laid cushions, and in this case the English chair has been carried to a greater degree of elaboration of ornament than its Italian ancestor. To complete the triangle of the arcaded back I show a Spanish chair, Figure 9, from Zaragoza, of about 1640, crude and robust, as is characteristic of early Spanish design, but whose back nevertheless bears close relationship to the first two examples. It has the same little arcaded treatment with small turned shafts holding up the arches. As one of the most typical architectural features of Spain is her arcaded squares, it is quite in order to find the same thought worked out and applied to her furniture. The cherished prize of my early furniture-collecting days was a gate-leg table picked up in a New England village and at that

time gratifying all earthly desires. After some research I decided that a few others might exist in England, but that was all. Shortly afterward, while traveling in Spain, I found a wonderful antique shop in Gibraltar, and my pride in possession took flight, as there, in new and strange forms, were several gate-leg tables.

In attempting to trace the origin of this

of the growing taste for tea, coffee, and chocolate, many small single-flap tables were made to accommodate the increased patronage of coffee houses and taverns.

The gate-leg table, however, to which I refer, the mechanical principle of which was of earlier date than these small tables, came to the height of perfection in the Jacobean period. For the legs of these tables the artisans used an infinite variety of turnings, sawings, and — influenced by trade intercourse with Spain, Portugal, and the Far East — those amazing twists, cut away seemingly to the point of fragility. Time has proved, however, that these fragile legs were fully equal to the function of supporting the table top.

While I have chanced on isolated examples of the gate-leg table in the furniture of Germany and France and Spain, it is to England that we must look as the source of inspiration for this interesting piece of furniture, of which an illustration is shown in Figure 12. Figure 13 shows a Spanish table whose whole feeling is so un-Spanish as to fix undoubtedly its English inspiration. The construction of the drawer framing, the rectangular top moulded on its underside, and the peculiar turned feet are the important details linking it to Spain. Otherwise the table is English, and its date — about fifty years after that of the English example — makes possible a story of the wanderings of some impressionable Spaniard traveling from the Netherlands to England, and bringing home with him the idea of a folding table to be carried out by native Spanish wood workers.

Here have been shown and described a few examples of the English Jacobean period to which we may refer as the turned-leg type, linking them

with similar developments outside of England. The next article takes us through the English Queen Anne, or, as it might be called, the cabriole-leg period, and the development of that style in other countries will be shown.

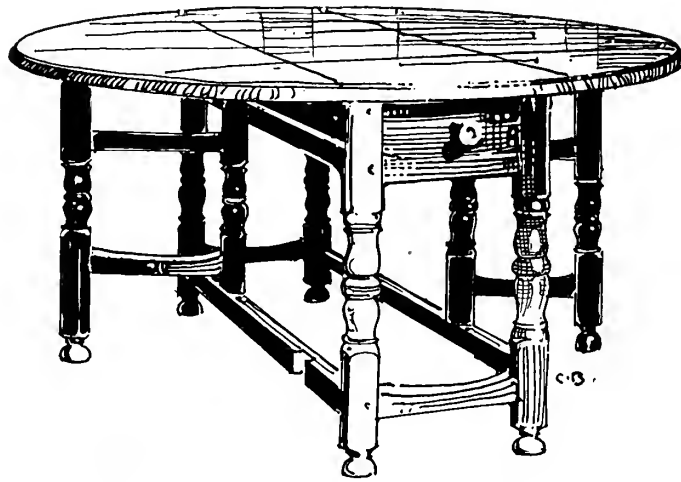


FIG. 12. *An example of the English gate-leg table, which came to the height of its perfection during the Jacobean period*

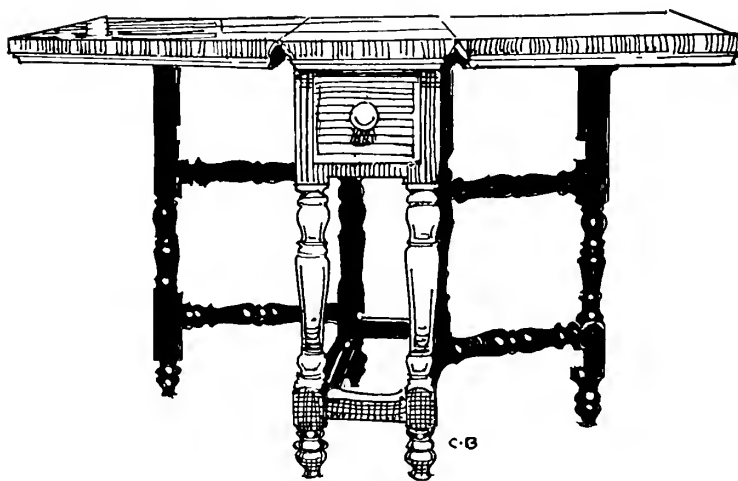
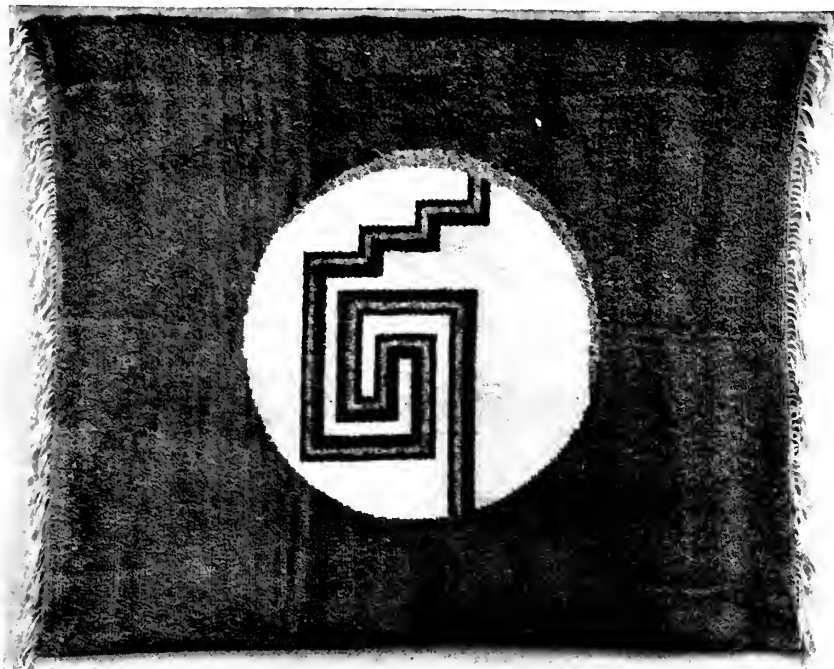


FIG. 13. *A Spanish gate-leg table showing English inspiration but with details linking it to Spain*

type we arrive at the conclusion that in all countries sooner or later the need came to enlarge the capacity of table tops without permanently increasing the size of the base. In England especially, as a result

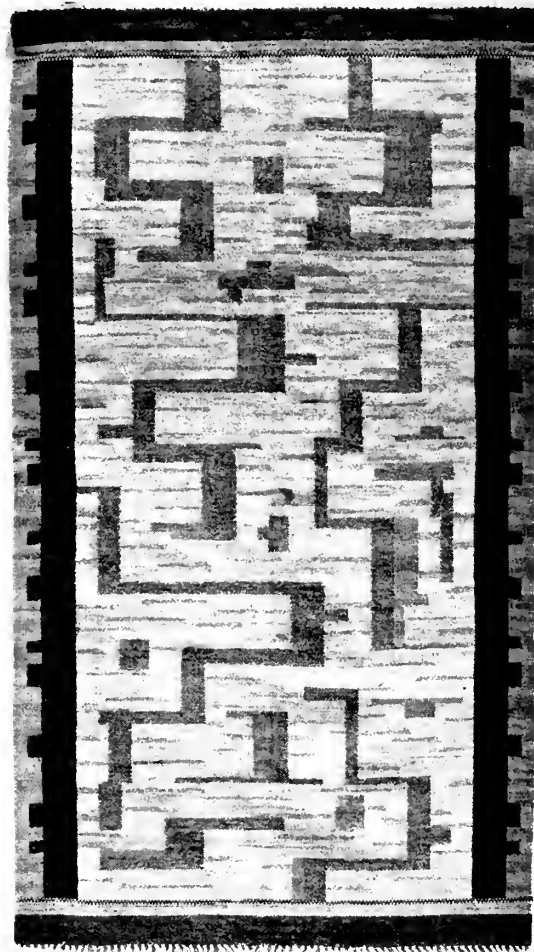
# FROM A COLLECTION OF MODERN RUGS GATHERED AT HOME AND ABROAD



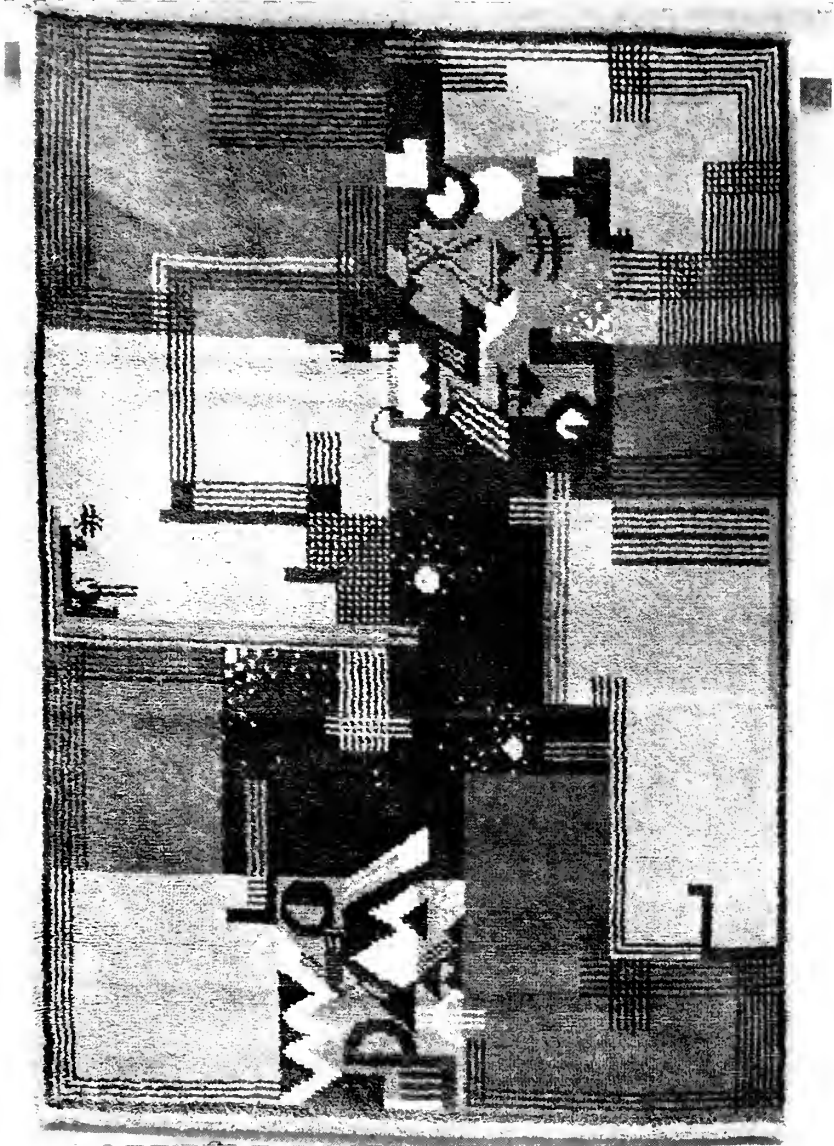
THE RUG ILLUSTRATED ABOVE from France would contribute a distinct note to a room. It is compelling without being unassimilable. It has a gray ground with a yellow disk on which is a geometric design in green, black, cream, and gray. It is hand-knotted and was designed and executed by Evelyn Wyld

*Included in the International Exhibition  
organized by the  
American Federation of Arts  
and now on Display in Important Cities*

Photographs by courtesy of the Metropolitan Museum of Art



ABOVE IS A RUG that would take its place quietly in almost any good decorative scheme. It is hand-woven in tones of gray and brown. It was designed by Hildgard Dinelsen and executed by Johanna Brunssons Värskola of Stockholm



THE RUG AT THE LEFT has a characteristic German design which is worked out in russet, orange, and gray. It is hand-knotted, Smyrna, designed by Wilhelm Poetter and executed by Deutsche Textile Kunst

THE RUG AT RIGHT is one of several on exhibition from the United States. It was designed for a child's room by Ruth Reeves and was executed in Czechoslovakia for W. and J. Sloane. It is a hand-knotted rug with a design in rose, yellow, and blue on a cream ground



FROM FRANCE came the rug at the left, designed by Francis Jourdain. It is hand-knotted and has a dainty design of fleurets in blue, black, white, gray, and orange on a gold-beige ground. It was executed by A la Place Clichy, Paris

THIS RUG brought from England shows an interesting type of weaving in bas-relief. It is hand-knotted with a conventional floral design in two shades of green, yellow, and gray. It was designed by Marion V. Dorn and executed by the Wilton Royal Carpet Factory, London







## POLISH PAPER CUTTING

*An Art which, although slight and whimsical, is original,  
with its Roots in the Oriental Conception of Art  
that Patternizes all Things*

BY MARGARET LATHROP LAW

SECOND only to his all-consuming patriotism and his intimacy with good brown earth is the Polish peasant's instinct for line and color. Untutored as he or she may be in problems of perspective and composition, there is ever present the irresistible urge toward self-expression in tangible form, the desire to create with his own hands something that is originally conceived and executed for the mere love of the thing. True, necessity is the mother of invention, and the Polish peasant has been forced for many centuries to hew the wood for his simple cottage, to build it with his own hands, and to make his family's meagre furniture. Circumstances have compelled his wife to raise her flax and shear her sheep and weave her cloth from the products of her own toil, just as the hunger of her children has driven her to make bread out of the grain from their wheat fields and cook for them the animals her man has killed.

From such necessities, here prolonged after they have ceased to exist in other countries, the Polish peasant has developed a remarkable use of his hands. Whether in

leather work or wood, in brass or iron, he excels, and his wife is no less deft at the actual technique of spinning, weaving, and embroidering.

But, after all, peasants the world over have, in their primitive way of living, followed and fostered these same arts, preserving what the upper classes have, in the march of civilization, discarded. Even the most enthusiastic lover of peasant art cannot contend that it is vastly to their credit that young men have done no more than follow in the steps of their great-great-



THE TWO CONVENTIONALIZED FLOWERS above were cut by Lowicz peasants, who have a keen sense of design and whose work shows a distinct originality



AT THE LEFT are two caricatures modeled in paper by a student at L'Ecole des Beaux Arts in Warsaw. They show a skillful use of paper and portray the unmistakable influence of the cut-outs

OF BRIGHT COLORS, for the Polish peasant is no lover of pastels, are the cut-outs above. These belong to the nonsymmetrical group and were made at Lowicz. The two below were cut from folded paper



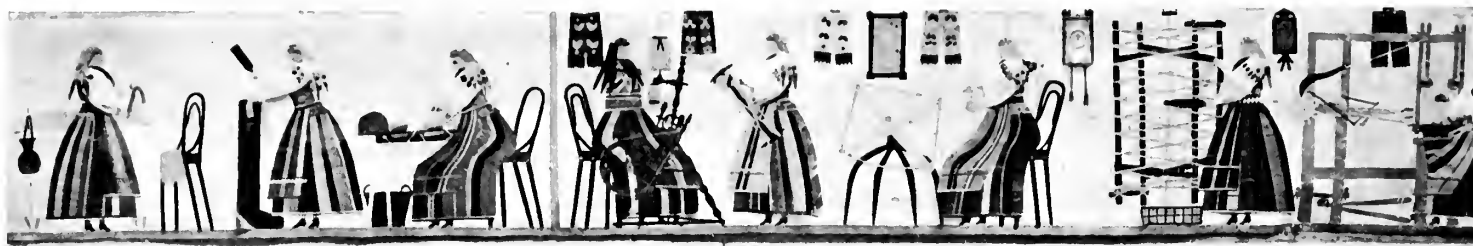
grandfathers and young women have lived according to the dictates of their great-great-grandmothers. It is when peasants not only preserve inherited mediæval qualities and keep them pure, but show that they have within themselves something above and beyond all this — it is then, and then only, that they furnish the firm foundation for a new and strongly national art.

In this respect the Polish peasant and his Balkan brother seem dramatically marked off from peasants of other lands. Both crave color and decoration to such a degree that they cannot live without it. Simply to build and weave, to create form in wood and pottery and metal and textiles, is one thing; to decorate and adorn each utilitarian object for the mere love of it shows altogether another instinct.

Nowhere is the peasant's craving for color and decoration more clearly marked than in the paper cuts which adorn his cottage walls in certain districts of the country, and this is the only métier which has for its sole *raison d'être* the tickling of his eye. It is not enough that he paints his walls inside and out cerulean blue, or, lacking paint, stains them with ox blood, which, after a winter's smoking in a room which has no chimney, gives them a rich effect.

The Polish winters are long and bitter cold.





ABOVE IS AN AMUSING FRIEZE of figures cut out of colored paper and picturing women carding, spinning, and weaving. Below are symmetrical designs which have several layers of paper, giving somewhat the effect of sculpture



Keeping the wolf from the door is in many parts of the land no stilted figure of speech, but a grim reality when the hungry animals come howling down from the Russian plains, seeking what they may devour. On such grim evenings, after a day's hunting or cooking or weaving, they gather round their curious tiled stoves, these men, women, and children who are both fortunately and unfortunately bereft of movies, radios, and social centres. The women and children occupy themselves with making paper cuts, but never the men, who confine their attempts with scissors and needle to cutting and embroidering the heavy leather coats

which are part of their picturesque costumes.

Each Eastertide when the snows melt and the rivers swell and the sap rises again in the trees, part of the spring's celebration consists in repainting the cottage walls and hanging there the products of the past winter's paper cutting. This sacred rite is scarcely less important than the making of a paschal lamb in butter or sugar to adorn the heavily laden Easter table. Fresh *déconpures* or paper cuts are as necessary to the peasant as the bread, cake, and sausage which the priest comes to bless or the remarkably decorated Easter eggs made by batiking with wax and various dyes, which are preserved from year to year as family treasures, and which even find their way in large numbers into Polish museums.

Not only do the Polish peasants go about on Easter Monday sprinkling each other as a symbol that the sinner has been washed of his sins, but they go through the same orgy of spring house cleaning which follows the spring's religious celebration in every

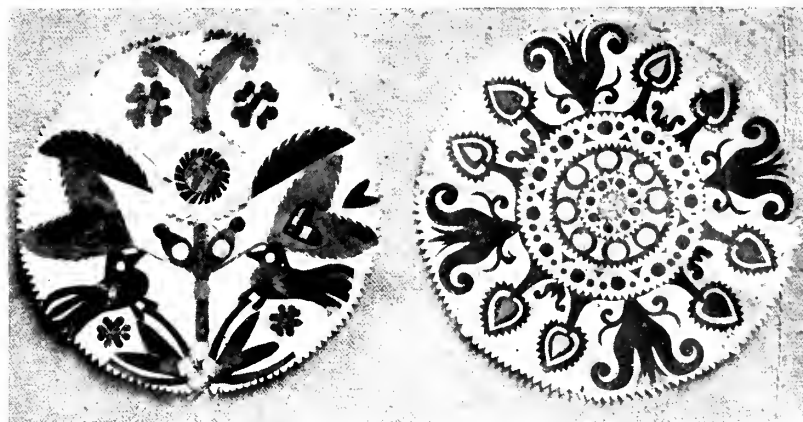


land. And in this house cleaning many of the older paper cuts have been destroyed or lost. It is difficult to trace their chronological development, as they are of such relative unimportance in the country's art, but doubtless they have existed for a century and a half, since the reign of Stanislaus Augustus Poniatowski, Poland's last king, who sought to strengthen his enfeebled nation by encouraging art and education among his peasants. It was at this same period of the late seventeen hundreds that the American and French Revolutions were brewing and that Kosciusko was returning from these countries with his ideas of 'liberté, égalité, fraternité' — that the old world was making its first efforts to shake off feudalism. Curiously enough many of the imported art efforts of the beneficent monarch failed to take firm root on his native soil, for there was no tradition for them. But this one little luxury of the peasants' paper cuts doubtless began as a result of impetus given by him and has gone on unaided by art instruction or art patronage till the last twenty-five years, when the schools began to encourage this work along with other peasant efforts.

Now when one enters the Polish peasant cottage in middle, south, or northwest Poland, he may see a variety of designs cut in multi-hued glossy paper. They are tacked, hung, or glued, layer upon layer, to side walls and ceilings. On a larger scale they are cut to form entire curtains, since cloth curtains are not used by the Polish peasant. Designs in cut paper are laid over cupboard shelves and allowed to hang down over the edge. The palette used is as strong as that of the most ardent modern painter, for the Polish peasant is no lover of the pastel hues, those faded blues and lavenders and soft greens so popular in foggy England. The Polish peasant likes his color as strong as his hates and his loyalties and his drinks — emerald-green, (Continued on page 233)

ABOVE IS A PAINTING OF A MADONNA by Piotrowski, a young Warsaw artist of talent whose work shows the same clear-cut outline as do the paper cut-outs. The influence of Byzantine design is plainly seen here

AT THE RIGHT are two cuts with star-shaped designs on circular backgrounds. These different colors are layered five or six times by means of white of egg and smoothed over with a chick-n's feather



# STATISTICS AND HOME LIFE

*By Walter A. Dyer*

**D**ON'T you hate statistics? I once read of a man who suffered from a recurring nightmare. About his bed there gathered a group of horrible creatures that grimaced and gibbered and threatened him. They were the Statistics. They pointed long, bony fingers at him and taunted him with his slight chances for escaping incurable disease, commercial failure, marital shipwreck, destructive fires, automobile accidents, and premature death. He always awoke from this dream in a cold sweat and with but slight courage to start the day's work. If I had been his physician I should have prescribed a change of reading diet — less newspaper and more Pollyanna.

Statistics are depressing because, for some curious reason, they are so often employed to support a gloomy view. You can prove anything by statistics, and the statisticians appear to consider it their duty to prove that the worst is most likely to happen to us. Are they all pessimists, I wonder? What this country needs, it seems to me, is an optimistic statistician who will gather figures to show how many automobiles are driven without disaster, how many houses stand a hundred years or more, how many mouths are free from pyorrhea, how many children are mentally normal, how many marriages are not terminated by divorce, how many young persons under twenty do not carry flasks, and how many happy homes there are in the United States. I have never seen such statistics compiled. Have you?

**N**OW here comes a sociologist who seeks, for some obscure scientific reason, to prove that American family life is disintegrating and the American home is doomed. I don't believe him, but he is eminent and commands attention. His name is Professor William F. Ogburn, of the University of Chicago (doubtless a happy family man himself, outside of working hours), and he supports his case by means of startling statistics. For example: —

The tremendous increase in the number of hotels and restaurants everywhere would seem to indicate that people don't eat at home any more, and, as everybody knows, the dinner table is the centre of family life. And when they do eat at home, they evidently don't spend enough time there to cook their own food. 'The output of bakeries in the United States,' says this authority, 'increased 60 per cent from 1914 to 1925, while the population increased less than 15 per cent. The bakery is doing some of the work of the family kitchen. We are living also more out of the tin can and the preserving jar. For during this same period the number of persons engaged in canning and preserving fruits and vegetables outside the home — that is, in food factories — increased 37

per cent and the product of these factories increased 100 per cent, as compared with about a 15 per cent increase in the number of families.'

**T**HE number of restaurant waiters has increased four times as fast as the population since 1900, and since 1910 delicatessen stores have increased three times as fast as the number of families. Dear, dear, and what next? Why, the family washerwoman has become nearly extinct, domestic servants have decreased 15 per cent since 1900, while work done in steam laundries between 1915 and 1925 increased 57 per cent.

Furthermore, one married woman out of every eleven was working for pay outside the home in 1920, twice as many as thirty years before. Thousands of children are being sent away to boarding school, and the summer camps (number mercifully not given) have taken the place of the old-fashioned family vacation. The numbers of people who habitually attend the movies, baseball games, and other outside-the-home entertainments run into impressive-looking millions, and of course the increased use of the motor car is cited as an influence tending to break up family life.

So of course fewer houses are being built for these disintegrating families. Recently the Federal Bureau of Labor Statistics found that for the third consecutive year the erection of apartment buildings in more than two hundred and fifty cities, including small cities as well as large, had outdistanced that of separate houses.

Well, and what do these direful statistics prove? Certainly changes have been taking place in our manner of living, and not all of them desirable, but I submit that these figures are a long way from proving that the American home is doomed. Personally, I don't take much stock in them. Oh, they are doubtless accurate and logical enough within limits. Most statistics are. But like most statistics they are unnecessarily alarming. They fail to paint the whole picture.

**I** LIVE in a small place myself, and I see what most dwellers in small towns see — plenty of movies, plenty of bakery bread, plenty of automobiles, but nevertheless a wholesome and thriving family life. I see new houses being built this very day in my town — small houses suited to the needs of modern families faced by a difficult servant problem. Attractive houses they are, vastly superior to those which were built a generation or two ago, and likely to be more enduring. And they are furnished with modern conveniences that (*Continued on page 224*)

# The House in Good Taste

## OUR TWO PRIZE HOUSES

HOUSE OF FIVE TO SEVEN ROOMS DESIGNED BY RAYMOND J. PERCIVAL  
HOUSE OF EIGHT TO TWELVE ROOMS DESIGNED BY S. ARTHUR LOVE, JR.



THE LIVING-ROOM in the house built in Collinsville, Connecticut, for Mr. Stanley F. Withe and designed by Raymond J. Percival is shown above. Three sides of this room are finished in unstained native pine, waxed, while the fourth side has plaster painted a light green. The floor is of oak, random width, and the fireplace of common brick with some variation in color. The hangings at the windows are of yellow chintz with vermillion and green figures. Marion E. Smith was the decorator

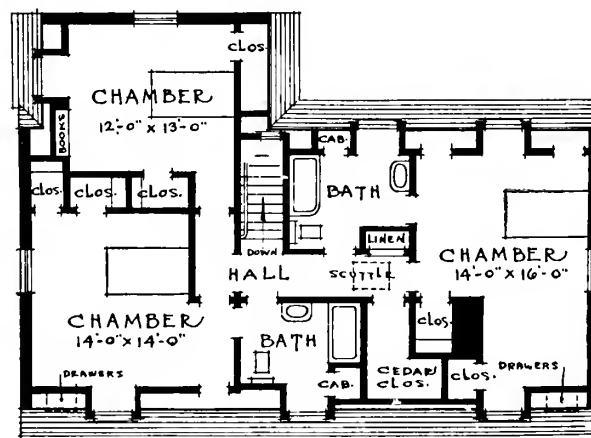
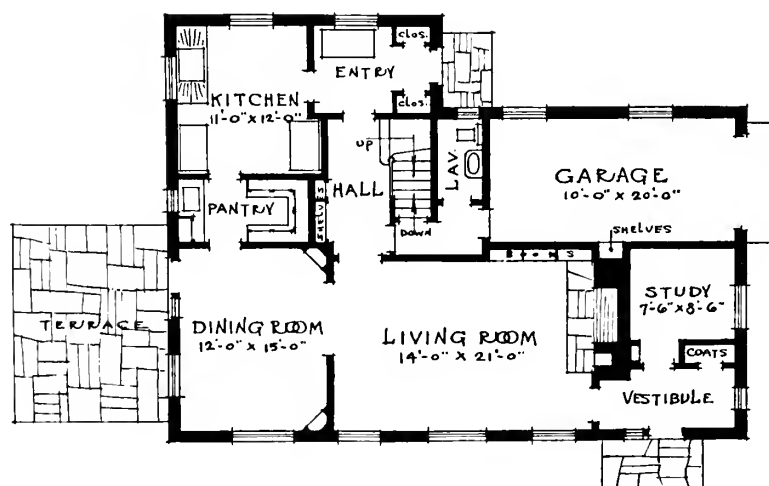


## THE HOUSE OF MR. STANLEY F. WITHE

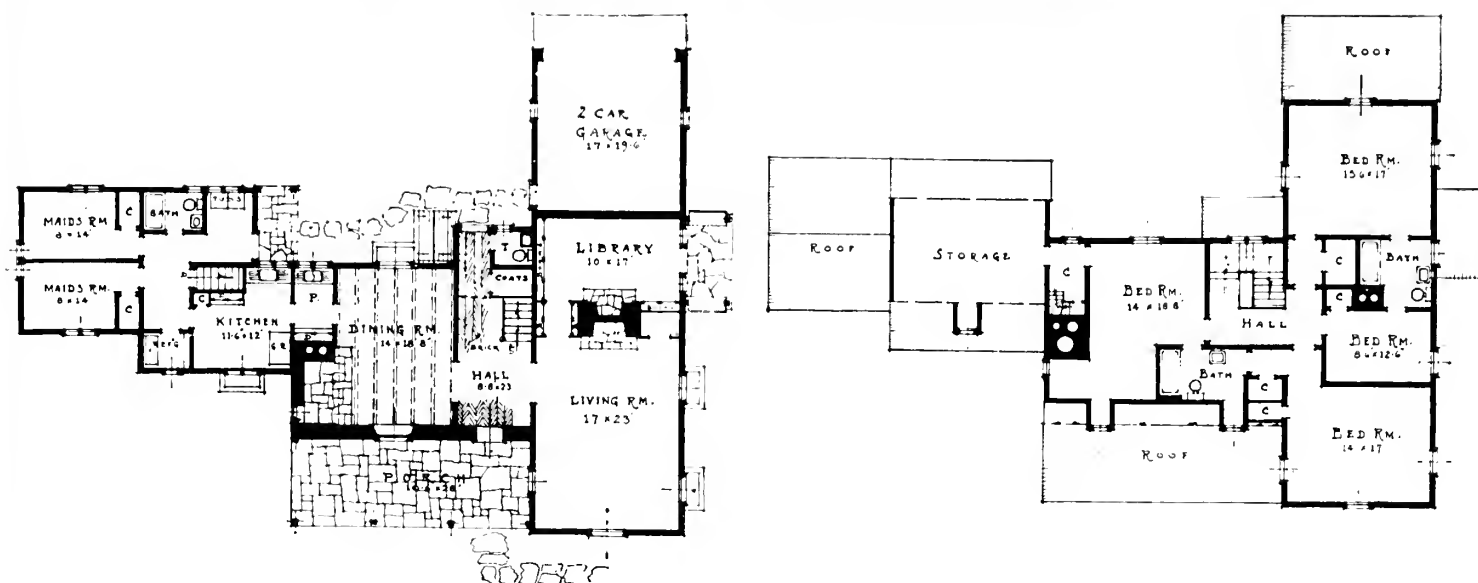
*Collinsville, Connecticut*

RAYMOND J. PERCIVAL, ARCHITECT

*As this house is built on a New England hillside amid simple rural surroundings, every means was employed to keep the house low and in character with its site. It has brick walls white-washed and extremely simple detail. It is in fact a straightforward expression of the plan, depending upon mass and proportion for its effect rather than upon elaboration of detail or picturesque features. The casements are a light blue-green in color and the lintels and door are oak, natural color. The plan is unusual but extremely workable. Its separate stair hall provides direct communication with the service portion and with the garage. Upstairs there are three bedrooms and two baths*







## A HOUSE NEAR VALLEY FORGE, PENNSYLVANIA

S. ARTHUR LOVE, JR., ARCHITECT

*This house built for father, mother, child, and two servants echoes the Colonial architecture of the district. It has in fact, designedly, the appearance of having been started during the Revolutionary War and added to from time to time. A two-car garage which can be reached easily from the house is incorporated in the general mass, while its doors are not conspicuous from the front. Besides the living-rooms there are two maids' rooms and a bath on the first floor. On the second floor are four bedrooms and two baths*

William M. Rottman



William M. Rittase



THE HOUSE HAS WALLS OF SIDING *painted white, white shutters and trim, and green blinds.* The chimneys and a portion of the ell are of yellow fieldstone with white joints. The roof is of unstained cedar shingles. A summary of the judges' report on these houses may be found on page 157



FROM LEFT TO RIGHT: A small and rare Toby jug, a larger one of the usual type, and a still larger one known as 'The Planter' or 'The Sailor' — all by Ralph Wood; 'The Thin Man,' by Thomas Whieldon, a valuable type of Toby jug; and another rare Toby five inches high, by Ralph Wood

## BELLARMINES AND TOBY JUGS

*Caricatures that have been preserved in Pottery for over three Centuries*

BY G. BERNARD HUGHES

CARDINAL Robert Bellarmine little thought that his name, his excessively portly figure, and his grotesque face would be handed down to posterity on wine flasks and common ale jugs. Beer-house loafers of the seventeenth century lifted a caricature of the Cardinal to their lips, drank deeply, and reeled home singing:—

'With jugs, mugs, and pitchers,  
And Bellarmine of stale,  
Dashed lightly with a little,  
A very little ale.'

The Cardinal, who was born in Tuscany in 1542, became minister to Philip II of France and tried his utmost to convert the Low Countries to the Roman Catholic faith. The Protestants detested him and retaliated by producing stoneware pots of bottle form bearing his caricature in the form of a mask under the rim of the neck.

Contemporary portraits show the Cardinal as a kind-faced mortal, but if we are to believe the portrait

*Courtesy of Victoria and Albert Museum*



TWO TYPES of Toby jugs now being manufactured in Staffordshire

TOBY JUG in colored and glazed earthenware

flasks he was 'short and stout and round about,' pot-bellied in fact, with long gray beard, a partly open, ferocious-looking mouth, and a pair of wild slanting eyes. He was possessed of an 'ugly mug'—a slang term which originated from the ale pots which subsequently bore his likeness.

Stoneware bellarmine flasks were first made in 1559 at Cologne. They at once became very popular in Holland and were extensively imported into England during Queen Elizabeth's reign. Jasper Andries and his partner, who supplied bellarmine flasks for use in royal households, potted them in London as early as 1570. Four sizes of bellarmines were made: the gallonier, which held a gallon; the pottle pot, containing

two quarts; the pot, holding a quart; and the little pot, which held a pint. They were used in inns to serve ale to customers.

The shape of the bellarmine was full-bellied, and short in proportion to the small, narrow neck, on the front of which the caricature was rudely moulded. Below this, on the protuberant part of the body, usually appeared a coat of arms and a motto in relief. Commoner qualities were decorated with the Tudor rose or a medallion of similar design. They were made from a coarse stoneware of a brown mottle color thickly glazed. In some instances sleeves and hands were moulded on the sides of the vessel.

Bellarmino flasks were frequently buried as witch bottles in deference to an old superstition which supposed that the presence of a stone bottle beneath the hearthstone kept away witches and the evil eye. The name 'bellarmine' is not mentioned in English literature until early in the reign of James I, but (Continued on page 210)

PARTICULARLY FINE  
Ralph Wood Toby jug of  
the Roman-nose type, in  
author's collection



# ONE MORE OLD HOUSE ADAPTED TO MODERN LIVING

*A dilapidated Building whose great Elm seemed its only Asset proved to have many latent Possibilities*

BY EDWARD J. SAWYER

*Photographs by Paul Weber*



IT WAS A STURDY HOUSE with central chimney and sound frame of twelve-inch oak beams. The old windows had been replaced with those of large panes, but an original sash found in the cellar provided a model for the new ones

COULD you live happily in a modern house if you had, as we did, many pieces of lovely old Colonial furniture? We could not. Artistically, it was obviously impossible, but oddly enough it was not even comfortable. We had the furniture — heirlooms, and pieces picked up individually in rambling excursions over the countryside. Each one had its tale — but my tale is of an old house and of its rehabilitation into a home suitable for this furniture, yet comfortable for my family.

On the western slope of Andover hill we found it, not far above the Shawsheen River, a dilapidated white house, bare and undistinguished except for an elm of great beauty. It was an old farmhouse, perhaps two hundred years old, with two ells and, to one side, a great barn. The original house was two stories high with only two rooms to a floor, and with a more or less central chimney. Behind this had been a low shed containing a well and baking oven. This shed was later torn down and one half of the present ell constructed. About one hundred years ago this ell was

doubled, and still later another was added, each built with a central chimney. The result was a multiplicity of small rooms, nine fireplaces, three staircases, and a paucity of closets.

It was a sturdy house with a fine sound frame of twelve-inch oak beams, but we found that the sills had completely rotted so

that the house literally hung from the chimneys. It was therefore necessary to raise the house with jacks to insert the new sills, by fractions of an inch at a time, allowing long periods of waiting for readjustment. A total lift of six inches was accomplished around the entire house, with only a few minor cracks in the plaster resulting. We found the plaster

and the old lathes were hardly in need of attention, a testimonial to the workmanship of the good old days, and the irregular outline of these lathes showing through the plaster is a pleasing variance from the exactitude of modern building. And, I might add, there is not a straight line in the house except the old chimneys, the floors and doors tilting at delightful and, as we hope, now permanent angles.

The old windows, unfortunately, had been replaced with large panes, but in the cellar one of the original sashes had been left, which was used as a model. There had been considerable argument as to whether the sash with the smaller number of panes was above or below. When the



BOOKCASES WITH FALSE ENDS CONCEAL WIRE DUCTS AND PIPES



sliding shutters in the 'company' front room were found nailed back in the wall, this settled what was becoming an acrimonious discussion, and the smaller sashes went above. Window frames of solid four-inch oak eliminated the possibility of using weights, and after two days of vain labor to install Pullman-type springs in three windows, we despaired and resorted to the old thumb catches.

The low studded ceilings (only six and a half feet high) and the rambling character of the house made forced-air heating advisable. This, incidentally, was found to be effective in cooling during the summer heat by merely using air from the dirt cellar. Register ducts, wiring, and plumbing could all be concealed easily in closets or hidden behind bookcases, as the partitions were too thin for this purpose. In exploring places where pipes could be led we found the entire northern side of the house had been lined with loose brick, presumably dropped from above in the course of construction. We think this was one of the earliest attempts at insulation.

One of the original square rooms, as in all the old houses of simple character, was the company room. This had lovely delicate rope mouldings, base panels around the room of twenty-six-inch boards, and the sliding shutters already mentioned. This was the only room in the house where there were recessed windows. There was of course no altering done here, and only the heavy floor planking needed attention. The other large front room, which also had the fine wide base panels but no decoration, we left untouched except for bookcases built right up to the



IN THE DINING-ROOM, two views of which are shown on this page, the largest fireplace in the house was uncovered. Here ladder-back chairs of maple and a Welsh dresser look well against the walls, which are tinted a delicate green

ceiling with false ends to encase the wire ducts and pipes.

Behind these rooms in the first ell a partition and staircase were removed, leaving a thirty-foot dining-room with windows at both ends. A twelve-inch hand-hewn beam had to be inserted in the ceiling to carry the weight formerly supported by the partition, but this only added to the effectiveness of the room. We took this beam out of the old barn, to the disgust of the carpenter, who saw no reason for spoiling a good support when he might better have fitted new timber.

Here the largest fireplace in the house was unblocked, in doing which we turned up an old coin quite illegible except for the date — 1745. This fireplace was so large that we were able to run the furnace flue (of black fireproof tile) up the back quite inconspicuously, so solving one of our most obstinate problems without losing this fine feature of the house.

Removable boards in the floor of this dining-room revealed the old well with its stone walls. And in the depths of this — fifteen feet down — (Continued on page 235)





THE DOMINANT FEATURE in this old kitchen is the big fireplace with its crane holding a row of iron and brass pots. Among the old china in the dresser can be found most of the designs of an earlier day

## THE TELFAIR KITCHENS

*Now a Part of a Museum in Old Savannah*

BY MARY RALLS DOCKSTADER

IF one may trust the dictionary on the subject, the word 'kitchen' means 'a room specially set apart and containing the utensils and means for cooking food.' Yet who, having ever known a kitchen intimately, though it may have been only in the pages of a book, would wish to define and limit it thus? There is about it something so comfortable, so safe, so much the essence of the thing we call home. I have but to close my eyes to find myself in a vast gallery of kitchens I have known and loved, some of them actual and some only fancied, yet scarcely less real.

Breakfast time in a big Southern kitchen, with myself as a very little girl seated on the wood box, happily sniffing and watching; country sausage sizzling in the pan, and Mammy pouring in the first waffle, to try the iron. The kitchen in the castle of the Sleeping Beauty, the cook asleep with his hand raised to box the ear of the scullion, and the flies drowsily suspended in mid-air. *Lorna Doone*, with John Ridd peacefully nodding on the settle before the leaping flames of the ash logs in the huge chimney. Across from him little Lorna, who 'loved the look of the place, and the cheerful fire burning, and the racks of bacon to be seen, and the richness, and the homeliness, and the pleasant smell of everything. . . .'

The kitchens of Plymouth on the first Thanksgiving Day. Four homesick women, the only ones in the colony at that time,

laboring mightily, but doubtless happily, to serve a feast from the means at hand: wild turkeys, geese, waterfowl, cod and bass, shellfish, barley meal, corn, and deer meat, according to Governor Bradford's inventory. Middleton Place in Charleston on a Christmas Eve around the year 1770, the big brick kitchen in the yard warm and alluring with the fragrance of roast suckling pigs, hams baked in crumbs and spice and basted with wine, broiled quails, oyster pies, English plum puddings, sauces, cakes, custards, beaten biscuit, rolls, wafers. . . .

An English inn in the days of the Prince Regent, with a Jeffery Farnol hero eating ham and eggs of unbelievable freshness and flavor in the low-ceiled kitchen with its blackened beams, where every shining copper pannikin winked and twinkled in the morning sun, and a pink-cheeked maid in mobcap sped lightly to and fro. The eight-by-ten New York apartment kitchen of a friend, a compact marvel of step-saving and engineering skill, needing only the master mind to set all its electric servants to functioning.

THE sum total of difference, the measure of progress, between to-day's houses and those of past generations lies in their kitchens. George Washington might walk into the living-room of a country house on Long Island, and, except for a pervading sense of warmth in all the corners of the room, fancy himself back at Mount Vernon. But should

his host, with pardonable pride, lead the way into the service quarter, the change would be so great as to seem almost magical. No turbaned cook bending over a row of steaming pots swung within the cavernous fireplace; no corps of helpers running to and fro. Instead, an electric range to bake and steam and roast; an electric mixer to whip and stir; an electric refrigerator to freeze and congeal. All quick, efficient, and perfect, but not romantic.

I seriously doubt if a child of the future will ever cherish happy memories of his mother's kitchen. Somehow, when the gingerbread batter goes into the oven nowadays, and the heat-control device assures one ahead of time that in exactly thirty-five minutes by the oven clock the finished product will emerge, golden and nutritious, there does n't seem to be any fun in waiting round. In fact, there is n't any place in which to wait — the space has all been allotted.

Perhaps these very differences explain the rather wistful eagerness with which we view the culinary arrangements of other days, and they certainly justify all the labor and expense of acquiring for museums or private collections the fascinating array of utensils that have otherwise outlived their usefulness.

DOWN in Savannah there is a very good collection of paintings and statuary housed in a stately old Regency mansion known as the Telfair (*Continued on page 206*)

# NEW GADGETS FOR THE UP-TO-DATE KITCHEN

THIS ALL-GLASS drip coffeepot is designed especially for use over a gas flame. A pleasant new feature is the porous glass strainer. This comes in three sizes, for two, four, and six cups

LONG USED IN FRANCE, but rarely seen in this country, are these fascinating earthenware casseroles with handles. Outside they are the pinky tan of unglazed earthenware, while inside they are a warm brown glaze. They range in size from 4" to 11½" in diameter



Courtesy of Charles R. Ruegger, Inc.



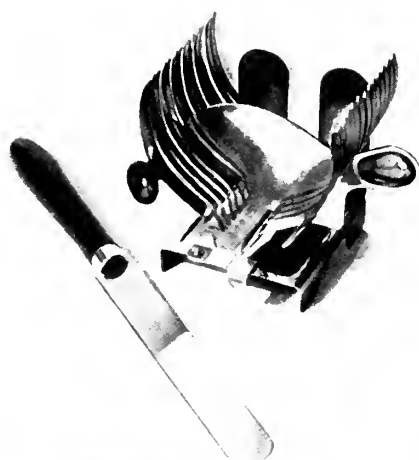
Courtesy of Hammacher, Schlemmer & Co., Inc.

THE WOODEN PEPPER MILL with steel works satisfies the demand of the connoisseur for freshly ground pepper; the vegetable press simplifies the preparation of spinach, chestnuts, and other purée dishes; the cast-iron casserole, or Dutch oven, of vulcanite glaze that is guaranteed not to chip, can be used either on top of the stove or in the oven; the heavy kitchen shears of stainless steel with colored enamel handles have one blade finely serrated for preparing fish and fowl for the table

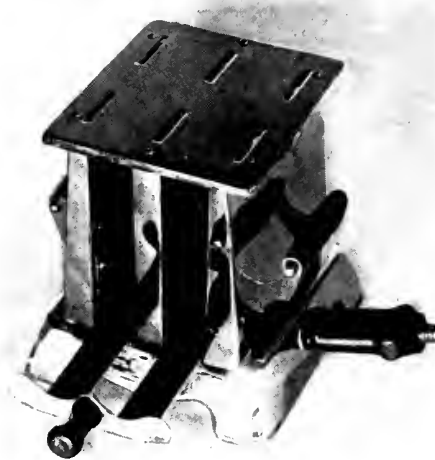


Courtesy of Charles R. Ruegger, Inc.

THE INSTRUMENT at the right is designed for slicing tomatoes, which are held tightly in place by the sliding support. The accompanying knife is serrated



Courtesy of Oliver A. Olson Co.



Courtesy of Hammacher, Schlemmer & Co., Inc.

THIS TOASTER will brown two slices of bread on both sides at the same time. It has an excellent nickel-plated finish, and a heating unit that will last indefinitely

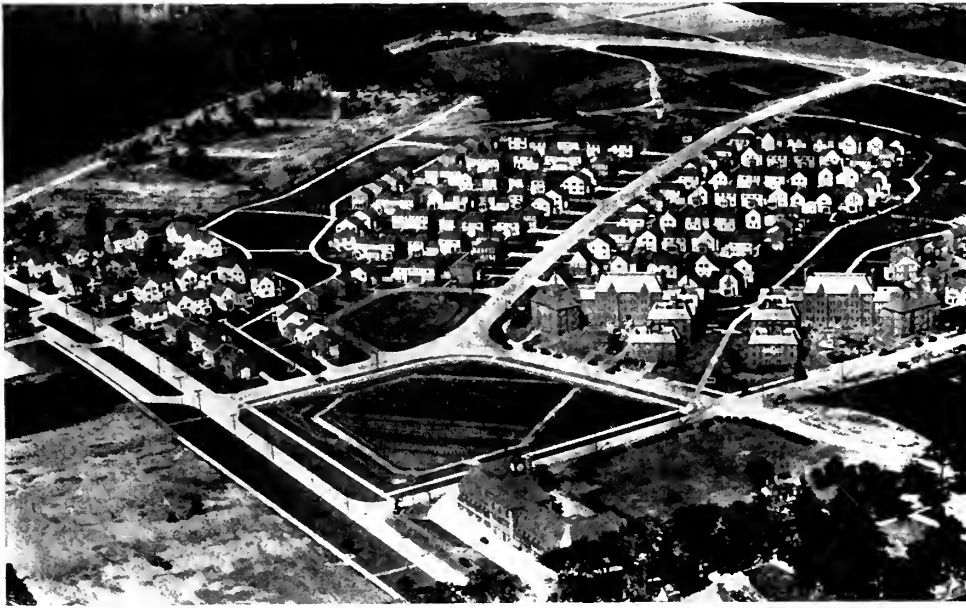


Courtesy of Hammacher, Schlemmer & Co., Inc.

WITH THIS DOUBLE IRON waffles are possible for the large family or for a party. The standard may be finished in any one of several different colors of enamel with the handles on the irons to match. The electric mixer is indispensable for beating eggs and whipping cream, for mixing and beating light batters, and for making mayonnaise. It is complete with its own standard and has a glass mixing container large enough to hold a pint. The mixer is 11" over all and is furnished with a 110-volt, combination A. C. or D. C. motor



Courtesy of Clark & Mills Electric Co.



THIS ILLUSTRATION OF RADBURN, a town built in New Jersey according to best town-planning principles, shows the main through traffic road and the smaller arteries serving the houses. There are no through streets inside the bounding traffic roads

## THE DISTINCTIVE TOWN

### *II. The Cost of Distinction may be Great, but the Cost of Ugliness is Greater*

BY FLAVEL SHURTLEFF

IF infinite care for details and masterly handling of their composition are essentials in any fine piece of creative work, — a painting, a piece of sculpture, a house, a ship, — and so the critics of all times have said, what chance has the American town to win distinction or beauty? Our painters, sculptors, and builders work with materials stubborn enough save to their gifted hands.

Makers of towns must work, not only with materials, but with or rather against the prejudices of men. They must not only see the essential purpose of the town and express it in terms of streets, open spaces, and buildings, but must win many men to their conception if it is to be anything more than an impossible ideal.

Every man who owns a few acres of land

is a potential town builder. Sometimes his holdings may be carved into streets and building lots, and it has always been his right, highly protected under American law, to do his own carving when and how he saw fit. The town planner asks, 'Is it time to turn acreage into building lots? Is this topography suitable for building development?' Only after answering these questions is he ready to make a development plan which will fit the topography, conform to the existing street system of the town, and carry out the particular purpose for which the land is to be developed. The owner, or subdivider, asks merely, 'How many lots can be produced from this acreage?'

Land remote and inaccessible should not be subdivided. It is a poor investment for the community to supply water and sewer connections to remote users if there are long stretches of intervening undeveloped land which will yield no income to the community. And yet lots are sold in many a remote subdivision. Land too low, too high, or too rough in topography is not fit for development, at least not until all of the more suitable acreage is used up. It may never be fit, and should be set aside permanently for other uses than for buildings. And yet land that is wet and low, or hilly and broken, is cut up and sold for lots all over the country. It is possible to use some of this apparently unsuitable land, but it takes skill and ex-





perience which few owners want to pay for. Cutting up land into building lots is not looked upon by the usual subdivider as an undertaking calling for expert assistance. They can sell 'homemade' lots and make a bigger profit. So streets are projected up and down hill at grades which make building and maintenance costly and travel dangerous. Others are run over land which is dry only a few months in the year. The house lots may cling to a rocky hillside and require costly grading, or lie under standing pools and require costly fill or drainage.

The developer may be salesman enough to make a profit by unloading his lots on innocent buyers, but the community cannot escape a permanent liability. Either there is no building on the land and eventually it must be taken for taxes by the town, or a shabby development results. American towns have been filled with misfit streets — too steep, too narrow, or even too wide for their best use, dead-ending when they should go through, going straight when they might better curve, curving when they should be straight. Almost every town has an abundant supply of bargain lots which never should be built upon. A first step toward distinction in town building is protection against such ill-judged, planless development.

The practice is growing in American and Canadian communities of insisting that all

THE ILLUSTRATION BELOW AND THE ONE AT THE LEFT show the buildings of the civic centre at Verona, New Jersey. These include a town hall, a library, and a high school in the geographical centre of the town. Sutton, Sutton, & Calkins, and Hector O. Hamilton, Architects



THIS WELL-DESIGNED HIGH SCHOOL facing an open park is in Great Neck, Long Island. Eight or ten acres for a high school are now considered minimum requirements. Guilbert & Betelle, Architects

plats shall be officially inspected and approved before they can be recorded. In most communities where this control is exercised standard specifications are enforced. At least, the new streets must connect with the existing street system and conform to specified widths for street and sidewalk. This practice may produce a more orderly street system and better building lots, but it may also result in a monotonous and uninteresting development.

In some cities where the planning commission must approve all plans, a technical staff is maintained which has as one of its chief functions the study of subdivision layout. Land owners have learned to appreciate this most helpful service and to realize that their interest need not conflict with the best interests of the community.

As a basis for much more effective control of land subdivision, a few cities have either prepared master plans which are useful as guides, but have no binding effect, or have adopted official plans which not only cover existing streets and parks, but express the purpose of the city as to future streets and parks. Much force has been given to both master plans and official plans by comprehensive legislation adopted during the last three or four years by New York, Pennsylvania, Maryland, Colorado, and North Dakota. With the exception of the New York legislation, these acts are based on the model act recommended by the Advisory Committee on City Planning and Zoning appointed by Mr. Hoover while Secretary of the Department of Commerce.

With a master (Continued on page 228)





# THE POOL

as a

## GARDEN FEATURE

EXLEY & KITE  
LANDSCAPE ARCHITECTS

THE TWO ILLUSTRATIONS ON THIS PAGE show the swimming pool and bathhouse on the estate of Maurice Bower Saul, Rose Valley, Pennsylvania. The bathhouse was remodeled from an old chicken house. The dry stone wall around the pool provides an opportunity for brightly colored rock plants. The lower part is built out to form a seat for the bathers





*THIS POOL on the estate of Mr. and Mrs. Frank G. Clemens at Chestnut Hill, Pennsylvania, was built to give interest to a quiet lawn. Notice that quite appropriately it has been kept simple, with plain stone coping level with the grass and with its surface unbroken except by the sparsely planted lilies. The planting in the background screens the laundry yard*



*THE GARDEN ABOVE is notable because it was developed on the site of a clay tennis court which was no longer used. The planting in the garden has been kept in soft pastel shades and is enclosed by a low stone wall and sapling fence. The garden of Mr. and Mrs. William H. Maus, Chestnut Hill, Pennsylvania*



# SOME BEDCOVERS WITH A HALO ABOUT THEM

*Six that deserve a Place  
in the Hearts of all Americans because  
of their Historic Interest*

BY

JESSIE FARRALL PECK

ALL things in the dim distance are blessed with a peculiar charm. The misty mountains, the softened tangle of far-away trees, the lake melting into the sky line — all gain a certain mysterious interest by their remoteness. That is the secret urge of the antique. Always, if we look at these distant things in the right light, they must captivate us.

The bed coverings of our ancestors are all interesting: the hand-woven linen sheets with their tiny cross-stitched initials; the feather beds with their opposing memories of water frozen in the pitcher and snow filtering in through the window cracks; the pieced quilts where children learned their first painful stitches. All these possess the hazy charm of the far away.

Some of these old spreads, however, have a halo about them. Such is the historical coverlet bearing the touch of a great event in our national life; such is a covering that reveals the inner life and characteristics of a people. From my collection of old bedding,

I have selected these six that belong in that class.

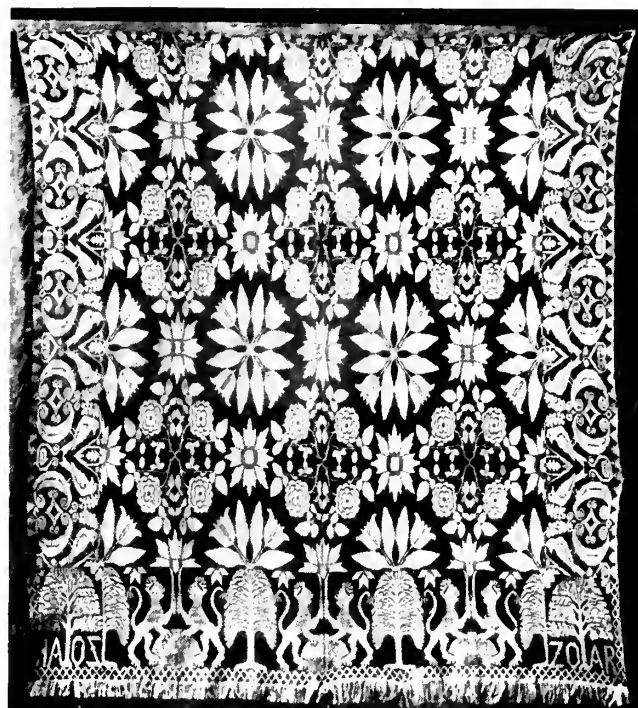
The Zoar coverlet was designed and woven by Gottfried Kappel, a member of a communistic settlement in eastern Ohio. In December 1817, about two hundred German refugees tackled the gigantic problem of wresting homes for themselves out of the wilderness and swamp lands about the Tuscarawas Creek. The first arrivals slept under their wagons till rude bark houses and log cabins could be fashioned. The necessity for sharing hardships and blessings soon suggested a communistic kind of life, and the plan of share-alike living was formally adopted for the settlement. A common bake-shop supplied them with bread; a common sawmill cut their lumber; two large buildings with competent 'mothers' cared for all children over three years of age. At fifteen the school life of the child ended, and he took his place in the systematic work life of the community.

The community weaver, Gottfried Kappel, worked early and late to supply clothes and warm coverings. Back in the fatherland he had been a linen weaver only; now he struggled with the problems of weaving different kinds of fabrics and giving them their proper shades. This coloring business bothered him. One Monday morning he packed a basket and started on foot to Canton; and Saturday night he returned, triumphant. The sixteen-mile trail had n't troubled him, except the hills — their great height frightened

him, he said. The arduous trip had been made to study coloring at a little woolen factory at Canton; and during those few days he had mastered the secrets of the dye pot.

The Zoar coverlet is the result of a weaver's work in such a community. The colors are a dull red and dull blue, colors which were used to a large extent for everything. Roofs of the houses were red; blanket chests were blue; baskets, blue; chairs, red or blue. Two dye pots and two paint buckets are cheaper than more; and red and blue are such serviceable colors. So most Zoar coverlets are red and blue, with the customary white warp. The weaving is coarse and strong — there was little time for the trimmings of life here. But the designing is beautiful. All of Kappel's patterns were drawn by candlelight, with pen and ink, after eight, when the evening working hour was past. The illustration shows the only surviving one of these — the rest were all burned after his death, in 1877. Each line in the pattern represents one thread of the fabric. At regular intervals the lines standing for the warp threads extend on to the margins, top and bottom, dividing the threads into so many to the inch. The working plan of the lion shown in this is somewhat similar to the unique animal in my coverlet's border.

The white padded quilt here shown is imbued with the characteristics of a people in a different walk of life — the Quakers. The quilt is of very large size, suitable for such a bed as that extra-wide one of Washington's at Mount Vernon; or the one at the house of the Colonial Dames in Philadelphia, the bed that requires steps to mount it. On the upper side of the quilt are the initials 'W. & J. W.' and the date 1822. W. and J. stand for William and Jane — it was a Quaker custom to include one's husband in a



A ZOAR COVERLET with colors of dull red and dull blue and the customary white warp



ONE OF KAPPEL'S PATTERNS for weaving, which he drew by candlelight after the day's work was done



completed work. This padded quilt is the most beautiful one of its kind I have ever seen; and through it shine out some of the best qualities of the Quaker people. They were, as a rule, well off; but if one of their number did need help, the other members of the society were quick and generous in their response. There was, in consequence, little poverty among them. Such a work as this required the leisure of the well-to-do class. It also took skill, good taste, industry, home-mindedness, and infinite patience — characteristics that have always been associated with members of the Society of Friends. Jane W—— was considered one of the best needlewomen of her day — and she was three years in the making of her masterpiece.



A WHITE PADDED QUILT made by the Quakers, through which many of their best qualities shine out

The Tree of Life quilt takes interest both from its fine workmanship and from its historical connection. With the exception of the floral cotton appliqué, it is all of homespun linen — sewed with linen thread, linen top and back, linen fringe. Tiny birds and butterflies are scattered among the branches of the Tree of Life — a tree which belies any other name, for it is certainly productive of 'all manner of fruit.' The appliqué work is put on with minute buttonhole stitches, and a most delicate needle accounted for the mass of quilting on the creamy background. The cotton is a rich chocolate-brown with flowers in delft-blue and rose.

The exquisite needlework and the evident age of the bed covering are in themselves enough to win one's fancy; but the quilt's historical connection is still more unusual. It is supposed to have once adorned the bed of Button Gwinnett, one of the least-known

signers of our Declaration of Independence. The quilt had descended to the Johnson family, of Macon, Georgia — a family claiming to be distantly related to the Gwinnetts. In 1850 they moved to Pittsburgh, Pennsylvania, and lived in that vicinity till six years ago. At that time the daughter died, and her mother, wishing to go to England, disposed of all her things, including the quilt.

There are four facts about Button Gwinnett that especially intrigue one's interest. The first is his given name — it came from a wealthy cousin of his mother's, Barbara Button, of Gloucestershire, England. She was a direct descendant of Sir Thomas Button. The second is the place he chose for his home — one of the 'Golden Islands' off the coast of Georgia, called St. Catherine's. This island, from its description, must have been a veritable paradise — over six thou-

sand acres that for centuries had been a 'happy hunting and fishing ground for the Indians.' Button Gwinnett purchased it, in 1765, for about \$15,000; and he paid for it almost entirely with 'credit.' The third claim to our interest is his noteworthy connection with our country's history. John Adams wrote, in a letter to his wife, 'Yesterday the greatest Question was decided, which ever was debated in America. . . . A Resolution was passed without one dissenting Colony, that these united Colonies are, and of right ought to be free and independent States.' Button Gwinnett, as one of Georgia's three representatives in Congress in 1776, had the awesome privilege of signing that document. The fourth fact is the manner of

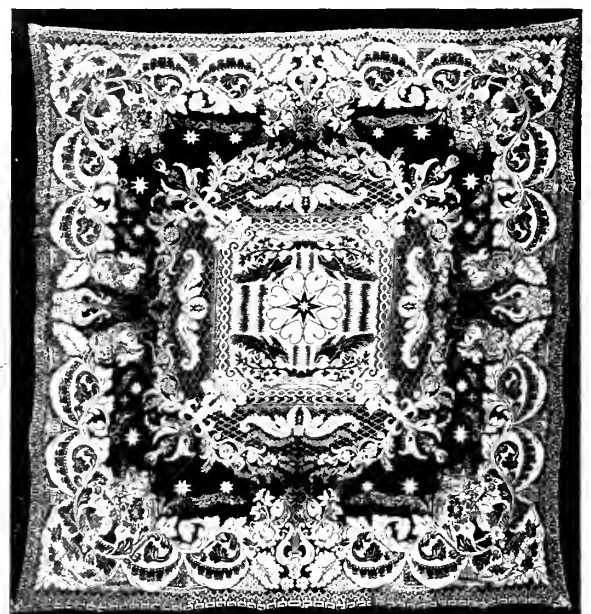
his death — a duel to wipe out the slur of being called 'a scoundrel and a liar.' Each participant was wounded, and Gwinnett died three days later, May 19, 1777. The ownership of a quilt such as the Tree of Life just fits in with a romantic personality like this.

The Biblical coverlet was probably woven in New Hampshire, about 1850. There are few of us who have n't a strong religious feeling buried deep in our hearts, and this feeling often influenced the names given quilts and coverlets. This is the best example I have found, however, of a successful attempt to picture that feeling. In the centre of the coverlet is depicted the Star of Bethlehem, with its accentuated rays. The eight hearts surrounding it stand for Love. Four waves, symbolical of the Water of Life, come next. Four doves, perched on olive branches and representing Peace, fill out the centre square. In the dark (Continued on page 221)



A TREE OF LIFE quilt takes interest both from its fine workmanship and from its historical connection

WOVEN IN NEW HAMPSHIRE about 1850, this Biblical coverlet depicts the Star of Bethlehem in the centre with its accentuated rays



# Chats on Antiques

by  Nancy Cooper

Whatever is in any way beautiful hath its source of beauty in itself. — MARCUS AURELIUS

WHAT a difference there is between the impression gained of a man through a cold array of facts gleaned from directories and other public records, and the warm, living personality which may be built up, even after a lapse of several generations, from the intimate recollections and possessions of relatives and friends! Last July I published in this department in connection with a certain labeled piece of furniture all that I had been able to learn from Rhode

Courtesy of Mrs. George E. Miller



Fig. 1. Painting on glass of Joseph Rawson, Sr. (1760-1835), Cabinetmaker of Providence, Rhode Island

Island records about the Joseph Rawsons, father and son, cabinetmakers of Providence. I admit that at that time Joseph Rawson, Sr., was little more than a name on a label to me, and that there was a question in my mind as to whether I was justified in assuming him to have been a cabinetmaker at all.

Now comes a letter from his great-granddaughter, Mrs. George E. Miller, of Pawtucket, introducing her grandsire in friendly and charming fashion by means of a quaint old silhouette, and giving an account of his life and work which makes him seem a very real person indeed.

There were, it seems, not two but three generations of Rawsons who made furniture in Providence continuously between the years 1741 and 1890. The founder of the business was Grindal Rawson (1719-1803), father of Joseph, Sr., who began work in 1741. I have unfortunately not been able to see an authenticated specimen of furniture from the early period of his shop, although some of it must still be extant in

Providence, possibly attributed to some more widely known Rhode Island maker. It is said that he was engaged by the government during the Revolution 'in the manufacture of utensils of war,' said 'utensils' being fifes and drumsticks! How much pleasanter this, if indeed one must traffic in the accoutrements of war, than making guns or bayonets!

His son entered the war at sixteen and served later as lieutenant. He was associated with his father in cabinetmaking, and subsequently with five of his own sons, the youngest of whom carried on the business practically until his death in 1895. Much of the Rawson furniture was sent south, and in 1819 a branch house for its sale was opened in Charleston, South Carolina, by two of the brothers, William and Edward.

The mahogany chair shown in Figure 2 is one of a set made at the Rawson shop in 1801 on order from one Jacob Whitman, as a wedding present for his granddaughter, who was Mrs. Miller's great-grandmother. Although Grindal Rawson, then an old man of eighty-two, was still presumably head of the shop at this time, it is not likely that he took any active part in the work. The chairs are therefore undoubtedly the

Courtesy of Mrs. George E. Miller



Fig. 2. One of a set of mahogany chairs made by Joseph Rawson, Sr., as a wedding gift for Elizabeth Danielson, who married John Cook, July 1801

work of his son Joseph. They are carefully made, as everything was that came from the Rawson shops, and are of a simple but pleasing design, well balanced and of good proportions. The form of the back rail and splat of the chair illustrated will be seen to be essentially that associated in the minds of collectors with the so-

Courtesy of Mrs. George E. Miller



Fig. 3. Empire chair made in the Rawson shops

called 'Salem type' of Chippendale side chair, of which the Rawson chairs are undoubtedly a later simplified version. In view of the paucity of chair design in New England at this period as compared with that in Philadelphia, these chairs acquire added interest as documents in the history of the development of American furniture.

The graceful little chair in Figure 3, from a later period of the Rawson shops, is of a style which I am convinced will continue to grow in favor with collectors. It stands at the end of a long list of furniture-making achievements in a family whose work comes near to embracing the whole span of the progression of furniture styles in America.

## On Learning to Skate — and Other Matters

ONCE knew a man who forced all the employees in a factory he owned to eat shredded wheat and canned peaches every day for luncheon, because this was the diet which agreed with him best. Nor was he to be persuaded that it



Fig. 4. Walnut highboy of unusually graceful proportions

was not for that reason necessarily best for everybody else, until the men went out on strike.

Most of us have learned by now that people ordinarily do better by being allowed to choose their own food, or books, or religion. But many of us still feel that in matters of art they must be told what is good for them. The old joke about the young lady who 'does n't know much about art, but knows what she likes' is still considered a good one nearly everywhere, and only an occasional voice is heard suggesting that perhaps after all she may be on the right track.

It seems to me that there is a great deal too much of the other kind of thing going on among antiquarians and would-be antiquarians to-day. A few people set up standards and the rest follow along, on the whole pretty blindly. For some reason the layman has come to feel that knowing a good chair from a bad one is such a mysterious and complicated matter that he had better not even try to fathom it. And so he turns to an expert for advice, buys what he is told to buy, and is happy — at least for a while. Of course he learns about as much of the real value of old furniture as a skater learns about skating who never dares to go alone. He does learn, sooner or later, that types which are considered by experts desirable beyond all others one year may be of definitely less importance the next; and that buying as one is told usually means buying at the top of the market.

For it cannot be denied that there have been and will continue to be fashions in antiques just as in everything else, though perhaps to a lesser degree; and that people who refuse to use their own eyes in buying are pretty surely going to buy the thing which is most popular, and correspondingly most expensive, at the moment.

I wonder whether any of you remember the beautiful gate-leg table, almost unique in size and quality, which sold at the Reifsnnyder sale for an unprecedentedly low sum, simply because people at that time were bent upon buying Philadelphia Chippendale and nothing else. Now I do not mean to suggest that people who expect to pay out large sums for things which it may demand

specialized knowledge to appraise should refuse to seek advice from those who know. But I do believe that knowing a fine thing from a near fine one is a less mysterious matter than we are sometimes led to believe, and that people who use their own eyes impartially may conceivably become as good judges of real beauty in furniture design as those who go by ready-made standards.

I know a woman who bought a New England highboy recently from a shop where, as it happened, there were two available at the time. One was a 'bonnet-top' of the style most generally acclaimed as 'best of its kind.' There were the flame finials, the carved shells in the upper and lower drawers — all the points indeed which go to make up a so-called 'collector's piece.' The other was a simple flat-top chest entirely without embellishment save for the exquisite grace and beauty of its proportions and the satiny texture of old walnut.

'The first piece may be a better one,' said my friend, 'but I'd rather own this. And I know it will look better in my dining-room.'

She bought it, and I, for one, am convinced that she got the finer piece, although the other, for its many 'points,' commanded four times the price.

It is such a woman who could be trusted to pick up a delicate bit of New England Sheraton at a reasonable price while the eyes of the world were turned upon Early American, or a fine old banister-back when everybody else was buying Chippendale — who could, in short, make a really worth-while collection without spending a prince's fortune on it.

Naturally, she must have a working knowledge of what she buys — the wider the better. She must know what the 'points' of furniture are, even if she refuses to be dazzled by them. But she must be wise enough to acquire this for herself, and not take it secondhand. I do not tell my children that this book is a good one and that a bad one, and that they must not read the latter. I do not have to, because by now they have read enough good books to have learned to like these

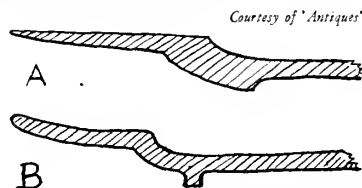


Fig. 5. Cross sections of plate. A. Showing characteristic 'Dutch foot' of Bow plates and dishes. B. Showing characteristic Salopian base with rectangular foot ring

better. If, as occasionally happens, they become devoted to a book which I consider bad, I am inclined to suspect it of hidden qualities which I have somehow missed.

So I am convinced that if this department is to be of any use at all, it must be along the lines of showing people enough good things to help them form their own opinions. This done, they may throw us aside like the old kitchen chair which the skater pushed before him while he learned. Or they may keep us about for handy reference or corroboration. But at least they will 'know what they like,' nor be too ready to like what they are told.

### Old English 'Powder-Blue'

JUST as in the days of fairy princes and dreadful ogres there were words which, spoken rightly, caused castle walls to crumble and captive princesses to walk forth unharmed by

guardian dragons, so in the world of antiques certain names and phrases seem to have a power of magic which carries all before them. One of these magic names is 'Lowestoft.' Just why the name of an obscure English factory which produced only 'common ware' of no great distinc-

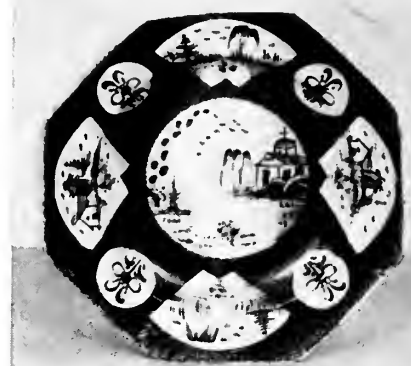


Fig. 6. Hexagonal plate with the characteristic soft glaze and rich speckled blue of Bow. It is marked on the back with six imitation Chinese characters

tion and in no great quantity should have taken such hold on the imagination of Americans is difficult to say. Yet so it is. Every dealer in antiques knows that if he can convince a customer that a plate is Lowestoft, his chances of selling it to advantage are appreciably greater than if he called it something else. Whether he means Chinese or English Lowestoft makes little difference. It is the name which works the magic, not the meaning.

I heard recently of a number of beautiful dinner plates with silver-leaf decoration, obviously of Oriental make and known to have been in America since before the Revolution, which went begging on the market for several weeks because it could not be conclusively demonstrated that they were Lowestoft. Then someone discovered that similar plates in one of our large museums were labeled 'Sino-Lowestoft,' and presto! everything was changed.

In somewhat like case are certain much disputed examples of English soft-paste porcelain having reserved panels with Chinese decorations on a powder-blue ground, and dating from 1760 to 1776, or thereabouts. These are nearly always offered in American shops as Lowestoft, although I doubt whether there is actually a single authenticated specimen of Lowestoft in this style in the country. Certainly the greater number of such pieces found to-day are Bow, having characteristics of form, (Continued on page 220)

Courtesy of Boston Museum of Fine Arts

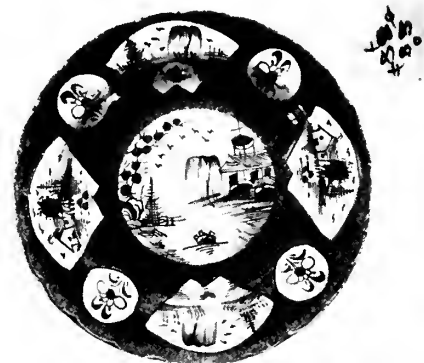


Fig. 7. Bow plate with shallow fluted edge and foot ring in the form of a blunt triangle. Insert shows the familiar imitation Chinese mark





## The HOUSE CONFIDENTIAL

BY  
FRANCES LESTER WARNER

ILLUSTRATED BY BEATRICE STEVENS

### III *Thermostatic*

THERE are several tests for the deluged purchase of a house, but the surest one is this: During the time between the discovery of the place and the actual moving in, does the empty house constantly seem to draw you? Do you invent errands that will take you in its direction? Does it pick out for you the avenues and byways that lead most quickly to it, and do you find yourself instinctively heading toward it, because of this queer pull?

The House Confidential, sitting demurely behind its garden gate, acted that way on Gregory and Phineas and me. But though Gregory, as purchaser, felt the urge most strongly, he was too busy starting his new work to spare time to visit it on the evening we had planned, or at any other time that week. In fact he was so busy that Phineas had to act as his deputy on one or two emergency occasions—a service he could render to perfection, since nobody in town could tell the two brothers apart. As for me, I developed into a hit-and-run house-keeper, finishing my work early every morning so that I might rush over to the new house to supervise window cleaners, gas men, telephone men, water-company inspectors, and electricians—and to stock up the pantry shelves against the day when Lucinda and the children should arrive.

Every time I let myself in at that magical

front door, I marveled anew at the success of the oil heater, working along so casually, unseen, unheard, unsmelled, unfelt, untouched—its temper unruffled even on the most blustering days. Gregory and Phineas refused to be astonished at my reports. They said that was the way an oil heater was supposed to behave. But I reserve for myself one luxury indulged in by all savages: the capacity for wonder and for holy awe. I shall never look at an automatic heating plant without a primitive form of image worship.

'To-morrow I'm going to get the service man to come over and show me how to run it, and teach me all its little ins and outs,' announced Gregory when, one evening just after the deed was signed, he got his first chance to walk over with us and plan the placing of the furniture. We had had a thawing spell and the weather was fairly mild. We opened the door of the house, expecting the usual rush of homelike warmth. But the hall was dank and chill. Could the heater have gone back on us so early in the game? Gregory looked hastily at the thermostat. It seemed to be all right. The trouble must be in the cellar. In single file, quickening our steps to a frostbitten trot, we went for the basement stairs. Pinned to the cellar door was a large business envelope containing a note for Gregory. The brother of the former owner regretted that he had been called back to his business too suddenly to say good-bye. He had been unable to reach Gregory by telephone to ask whether he should leave the heater off or on. But, as the weather had moderated and the pipes would not freeze, he assumed that Gregory would not like to waste the supply of oil. Wishing Gregory the best of luck, he remained sincerely his, and, instead of tampering with the to him mysterious thermostat, he had turned the whole thing out.



*In rapid partnership they solved the various riddles*

'The dickens he did,' observed Gregory, stunned. 'And I have n't the remotest idea how to start it up again.'

'Never mind,' said Phineas. 'The advertisements say it's "serviced by experts." You can call up an expert in the morning and have him service it for you. To-night we can keep on our coats.'

But Gregory was not to be consoled. We could see that he wanted to start the fire himself. He opened the furnace door, and all of us peered within. We reminded ourselves of the poster, 'What! Company in the cellar?' Only in those pictures the company is always being shown a glowing fire. This firebox was completely cool and clean. How strange to see a furnace gone out with-



*'This is the monastery bench we got abroad'*

out a trace of ash. How comforting to reflect that nobody was going to have to shake it down or dig it out. But if you did n't dig it out, what did you do?

'There ought to be a descriptive booklet somewhere here,' said Gregory, looking around.

'Phineas,' I asked suddenly, 'did n't my mother let you watch her start her oil heater when we visited there last fall?'

'She did,' admitted Phineas, 'but hers was n't just like this.'

'The principle must be similar,' I persisted. 'What did she do?'

'Well,' began Phineas suavely, 'first she took a good-sized card with a memorandum on it, in her hand. It was a set of directions she had written out in her own words for herself, condensing what the service man had told her. Only the language was n't technical. It was concrete.'

'But what did she do?' prodded Gregory.

'She read the directions aloud to herself,' said Phineas, 'very, very slowly. You must remember the furnace had been out for a long while. Then she read them through again, as if she were repeating the Twenty-third Psalm. Then she read the first verse over for a third time to see if she really believed it. And then she turned a valve.'

'What valve?' asked Gregory and I in one breath.

'The first valve,' (Continued on page 217)



# OUR HOME BUILDERS SERVICE BUREAU

SECTION NO. 5

February 1930

PLANS YOUR HOUSE AND GARDEN

SET down close to the north shore of Lake Superior, in the young Western city of Duluth, is a bit of old New England, a Colonial cottage built for Mrs. Charles d'Autremont, from plans drawn for her by the *House Beautiful*. It was an interesting experience — one might almost say an adventure — to build this little house, not only for the owner, but for all the various craftsmen who were concerned in carrying out the plans. Faithful attention to every detail of Early American building tradition has produced an atmosphere of old-time charm.

A long driveway through birch and pine woods leads down to the cottage on the lake shore. Exterior walls are covered with weathered gray shingles, the gambrel roof

## A COLONIAL KITCHEN.....199

The house pictured on this page this month is one built from plans made by our Home Builders Service Bureau. The description of this cottage as sent us by a friend of the owner is so interesting that we are printing it in full.

## A SMALL DINING-ROOM.....202

Designed by Mary Elizabeth Winsor

## THE FEBRUARY GARDEN.....204

by Mary P. Cunningham, Consulting Landscape Architect.

NEXT MONTH: Consistent planting plans; a flower-room and tool house; the garden in March.

SOLVES YOUR BUILDING PROBLEMS

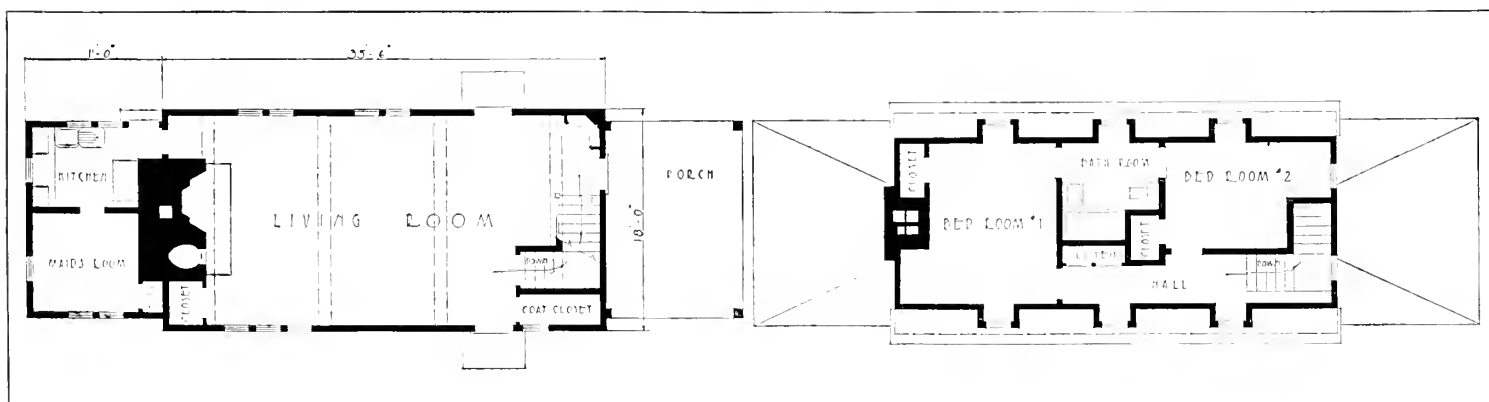
hinges, and the latch string is out, inviting us within.

The entire first floor of the main cottage is devoted to the living-room, which is a reproduction of a Colonial kitchen. The walls are paneled in twelve-inch pine boards, stained a light satiny brown to resemble century-old pine, and selected especially for knots, which add greatly to the beauty and interest of the surface. The ceiling of matched pine is supported by working beams of solid pine, the whole stained brown. The floor of oak in varying widths, pegged down in the old manner, furnishes a mellow background for the quaint patterns of old hooked rugs. The soft autumn colors which predominate in these rugs are repeated in the

with green ones. Batten shutters, also green, are held back by wrought-iron shutter dogs; a Paul Revere weather vane prances on the ridge, and a black iron cat arches his back to scrape our shoes. The solid green entrance door is hung with long hand-forged strap



THIS SMALL GAMBREL-ROOF COTTAGE designed along the lines of Colonial architecture was built in Duluth on the north shore of Lake Superior



# OUR HOME BUILDERS SERVICE



*THE ENTIRE FIRST FLOOR is devoted to the living-room, which is a reproduction of a Colonial kitchen. It has walls paneled in twelve-inch pine boards and a ceiling of matched pine with exposed beams. As in the old days, the fireplace is the most important feature of the room. This has a Dutch oven with space below for its own fire*



bright chintz in Dutch landscape design which hangs at the windows and frames the changing colors and moods of woods and lake.

In the Colonial dwelling the fireplace was the heart of the home; it was the centre of all cooking, the only source of heat, an important source of light. So in this modern room the fireplace takes up almost the entire end of the room, and conjures up pictures of busy Colonial housewives in the many activities which centred around the hearth fire. At the left is the Dutch oven set into the chimney, with space below for its own fire. (Many good things have already been baked in this oven.) At the right is the fireplace, complete with fixtures, nearly all of them from one old Long Island home. Andirons and firedogs support the logs, and a long crane with iron hooks swings the kettles out over the fire. Copper dippers and skimmer, fire tongs and pipe tongs, hang each in their place. The forked logroller, the peel (the shovel used to slide pans in and out of the Dutch oven), a huge brass soap kettle now used to hold wood, toasting forks, a spit, a long-handled bed warmer, a foot warmer to be filled with coals to take in the sleigh on long winter drives — all speak to us of the tasks and hardships of the life of long ago.

The fireplace is flanked by two doors; like all the others inside the house, these are batten doors with wrought-iron latches and H and L hinges. The one at the left conceals a china closet full of Early American treasures of Spode, Wedgwood, and Sandwich glass. The door at the right leads to a small modern kitchen and maid's room in the wing. A glimpse into the kitchen, gay with apple-green woodwork and bouquet chintz, shows how well the charm of the old combines with the convenience and efficiency of the new. A tall pine dresser with elaborately curved sidepieces, reaching to the ceiling, and gleaming with old colored glass and pottery, stands beside a modern refrigerator, and faces an electric stove and a sink of apple-green!

One turns reluctantly from the fascination of the hearth to find further delight in the quaint furnishings of this lovely room. How

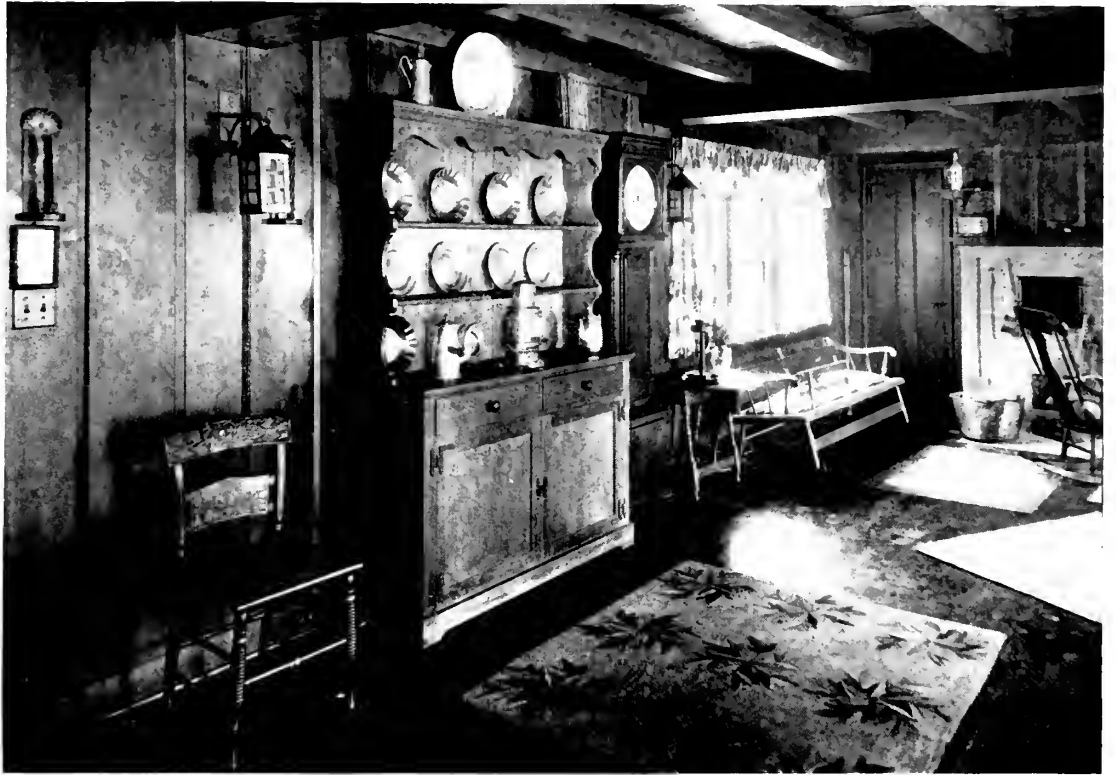
# PLANNED THIS COLONIAL HOUSE

many mothers have rocked and sewed at one end of the old rocker, while the youngest baby slept or played at the other end, secure behind the little fence fitted into the front? How many hours, gay and sad, have been ticked away by the grandfather's clock, made to the order of the late owner's great-grandfather, and now entering its third century? How many times has the old hutch table been cleared by busy hands, tipped up and pushed back against the wall, where small daughter could perch while she did her 'stent' on knitting or sampler and dreamed she was a queen upon her throne?

A Dutch dresser of pine bearing the soft shine of many pewter plates, a butterfly table, a high-boy, a long old English trestle table and bench, and a number of stenciled Hitchcock chairs combine to produce the charm of this real living-room. The electric lights are all housed in Colonial lanterns and sconces and antique brass; one in an old ship's lantern. A Dutch door leads directly from the living-room to the garden at the rear. It is only a few paces down a flagged walk to a long flight of steps leading down to the little beach, quiet and pebbled, and sheltered by rocks which might well be another 'stern and rock-bound coast.'

A flight of stairs leads from the end of the living-room to the second floor, which has a long hall and two bedrooms with bath between. At the top of the stairs is the candle shelf, with brass and pewter candlesticks, where one stopped in the old days to get a candle to light the way to bed. The upstairs hall, which has woodwork of light green and scenic paper in gray and green showing the landing of the Pilgrims, is lighted by two dormer windows, each having a quaint low chair in its recess. Ruffled curtains of dotted Swiss held back with colored glass rosettes dress all the upstairs windows. The doors on this floor are very attractive, their delicate colors setting off the graceful lines of the black latches and H and L hinges.

The first bedroom is finished in true Dutch style, with pale blue woodwork and wallpaper of tiny blue bouquets on a white ground. The low four-poster bed and the washstand (*Continued on page 230*)



*THIS ROOM is furnished entirely with old pieces and has bright-colored hooked rugs on the floor. An old rocker with its protecting fence for the baby, a dresser filled with old pewter, Hitchcock chairs, and ships' lanterns to house the electric lights, all contribute to the old-time character of this room*





# OUR HOME BUILDERS SERVICE

MANY small families of moderate circumstances, planning a new house, begrudge the space required for a full-sized dining-room yet cannot quite reconcile themselves to the informality of a 'breakfast pantry' or a 'dining alcove' which is part of the living-room.

Here is a rather novel arrangement which, for the small family, combines the advantages of both extremes with charms all its own. It is a small but entirely separate room, about half the size of the average small-house dining-room, with its narrow table placed lengthwise against the shallow bay window. The table is 2'4" wide by 5'0" long, seating four persons comfortably — one at each end and two facing the window. When there are guests the table is extended one foot at each end and four chairs placed along the side.

The extension table of dark carved chestnut is from Brittany; the oak chairs with their arched tops and leather seat pads are copied from ones in a Scotch castle. Extra matching chairs are brought in from the living-room as needed. The small oak hanging shelves and the main doors to living-room and kitchen

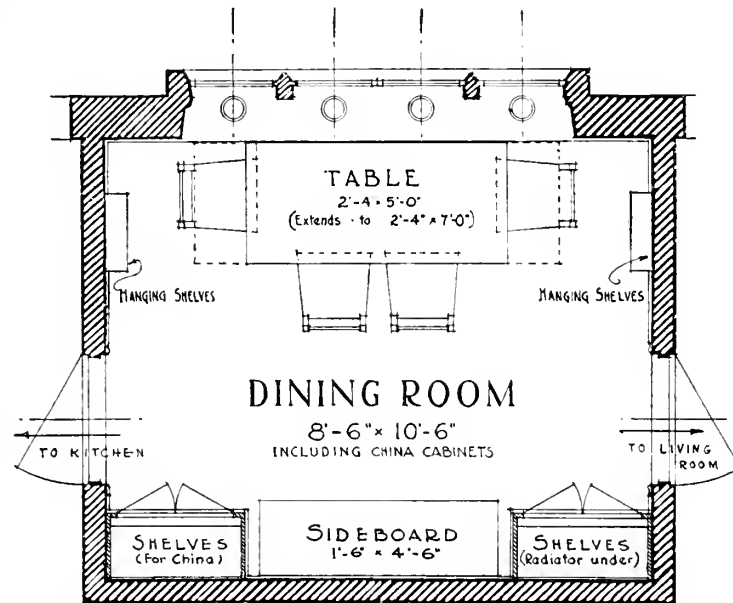
are also of Scotch inspiration. On the wall opposite the window eight small carved Spanish doors, frequently seen at antique sales in this country, are used to make two generous china closets.

The characteristic lattice panel permits the radiator to be concealed in the lower part of one of the cabinets. In the recess between the cupboards is set the sideboard with its three shallow

drawers and cupboards, adapted from an old Brittany chest.

The oak furniture seemed to call for a simple beamed ceiling, and there is a wainscot, table high, of vertical oak boards with narrow V-cut joint. The floor is linoleum in cream and black tile squares. On the broad window ledge, which is just at table height, are pots of ivy and plants which screen the room a little from the outside. There are no glass curtains, only some chintz in soft colors at either side which may be drawn at night.

The photograph shows a similar but even smaller dining-room in the residence of one of the masters of Middlesex School, Concord, Massachusetts. Four persons can be comfortably seated at the drop-leaf table set under the window, with a bench against one wall under which is the radiator. The paper is a quaint old design in bright yellow with touches of blue-green and dull red, which are repeated in the painted back of the china cabinet (blue-green) and the tiled linoleum floor and cupboard door knobs (red). Another small cupboard which does not show in the photograph, has a paneled door above for china and drawer below for silver and linen.



## ~ PLAN ~

THIS ROOM, planned for the small house, combines the convenience of the breakfast nook with the dignity of the separate dining-room. The sketch below and the drawings on the opposite page show three sides of this room — the two long sides and the end with door to living-room



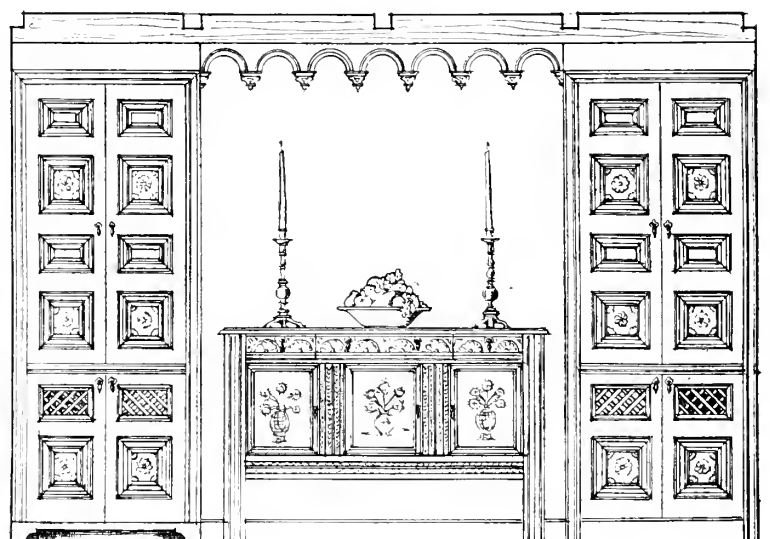
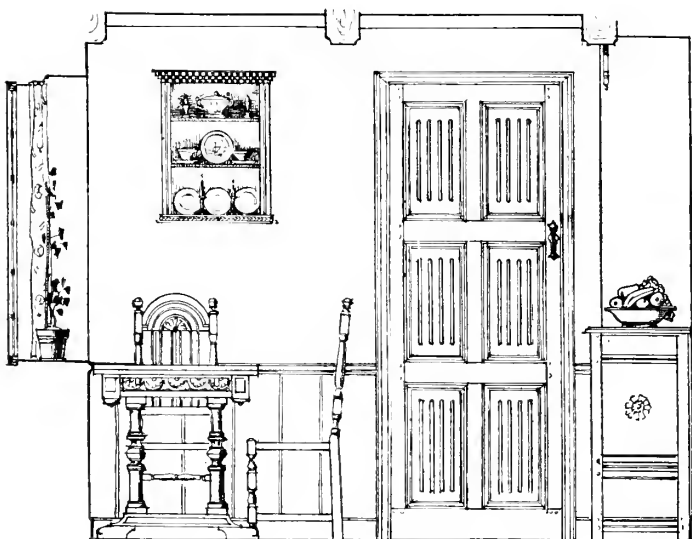


# PLANS A SMALL DINING-ROOM

Charles Darling



THE ILLUSTRATION ABOVE is of a room designed along similar lines by Mary E. Winsor, Architect, for a house in Concord, Massachusetts. The shallow bay window which projects only four inches beyond the outside wall makes the room, which is only six by seven feet, seem much larger



# OUR HOME BUILDERS SERVICE CONSIDERS THE FEBRUARY GARDEN

When you water beds of small seeds with the watering pot, shake it nimbly that it may fall like a shower of small rain.

— REID

## Two New Low Hedges for Garden Beds

THE new *Santolina chamaecyparissus*, which means to most of us an old-fashioned pungent perennial with gray compact foliage, has been shown by one nursery as a low-growing clipped hedge four inches high and four inches wide.

Its small-scale and compact foliage, which stands clipping, and its gray color, make it a charming subject for a low garden edge, especially in a tiny garden.

There is also a new slow-growing dwarf yew (*Taxus canadensis stricta*) which promises well as a substitute for box edgings, since it is absolutely hardy. This hedge would be more suitable than the above for flower beds of larger dimensions in a fair-sized garden. It would be excellent in rose gardens or as a walk edging.

## Mushroom Growing

SUCCESS in growing mushrooms depends on having the proper conditions of air humidity, temperature, compost, and spawn.

Any place is suitable where the air is fairly moist, where the ventilation is good, and where the temperature can be kept between 50 degrees and 60 degrees Fahrenheit. Regular mushroom houses are often built by commercial growers, but cellars, basements, and caves are all possible.

The next condition is the use of the

proper compost. Use fresh manure from grain-fed horses (preferably straw-bedded, since straw ferments more easily than shavings or sawdust). Too much straw in the manure is better than too little. Be sure that it has not been treated with chemicals. Stack the manure in compact heaps three to four feet high and as long and wide as is convenient to handle easily. Water the dry parts so that they are wet but not drenched. Allow the stack to ferment until the temperature reaches 140 to 150 degrees Fahrenheit. It takes about three weeks to ferment enough. Meantime fork it over thoroughly two or three times during the three weeks and be sure that all the dry parts are made moist. Add two inches of fine loam to the pile each time it is forked. When it is ready to put in the beds, it should be dark brown in color, and moist but not wet.

After about three weeks, put it in the beds six to ten inches deep. The beds are often made in tiers of shelves (to save space) two and one-half to four feet wide. Firm the soil and when the temperature drops to 65 to 70 degrees Fahrenheit it is time to 'spawn.' Test the temperature daily with a hotbed thermometer pushed five to six inches into the soil.

The last important condition is to have pure spawn. Get this from any large seed firm, or directly from spawn manufacturers. The names of these may be obtained from the U. S. Department of Agriculture at Washington.

Be sure that the spawn is ready as soon as the beds are ready. Break each brick up into about ten pieces and plant these pieces one to two inches below the soil surface, a foot apart. Press the soil down firmly. Do not water for a while lest the water hurt the delicate threads of the mycelium. If the air seems dry, sprinkle the walls and floors, but do not have it too damp.



THE CHEROKEE ROSE is an unusual climber for the conservatory or cold greenhouse. It must have overhead sun and plenty of ventilation. Cut back drastically after blooming

The mushrooms should come in about six to ten weeks and the beds will normally produce for three to six months.

## The Japanese Beetle

THE Japanese beetle is a new pest imported into this country by way of New Jersey before 1916. From there it has spread at the rate of ten or fifteen miles a year.

The beetle feeds on nearly all the economic crops, especially apple, quince, peach, sweet cherry, plum, grape, blackberry, clover, soy bean, and corn. It also likes linden, birch, sassafras, oak, elm, horsechestnut, and willow, Althaea, rose, and other shrubs, all flowers, and many weeds (especially smartweed). It feeds on the leaves and on early varieties of fruits. The larvæ eat roots of grasses, destroying lawns and greens and pastures.

The life cycle is as follows: the adult beetle which comes from the ground in June is bright green with brown wings, and is less than one-half inch long. The female beetle lays eggs in the soil which hatch into tiny white grubs. These eggs are laid from a short time after the beetle comes forth, through September, and hatch in about two weeks. The grubs feed on plant roots and vegetable matter, mature into inch-long grubs in September, live in the soil two to four inches below its surface during the winter, change into dormant yellow pupæ in May, and then into green beetles in June.

These come from the ground, rest for a while, and then fly to their favorite food plants. They prefer the sun and are seldom seen in shady woody places.

Any plants sprayed with arsenic poisons are protected. This spray should be used by June 25 in general and repeated at intervals during the season. Affected golf greens are treated with a dilute solution of carbon disulphide emulsion.

The beetles are most abundant during July and August, and they fly more on clear warm days.

## New Foliage Plants for the Rock Garden

THE heyday of the rock garden is of course in the spring, through May and June. What happens from June through the next March interests us more than formerly, however.

With a little care some flower effect may be carried through the summer. In the fall many rock plants are generous enough to bloom a second time, but from October on we realize the value of foliage. No rock garden is worthy of its name which has none of the evergreen shrubs to give it height and substance. For this, yew, many forms of juniper, mugho pine, are all useful, and low broad-leaved evergreens like daphne, Andromeda, laurel, leucothoe, euonymus, and others. Pachysandra, myrtle, partridgeberry, pachistima, bearberry, are among the best low ground covers.

This year some new woody ground covers have been added to this precious list, which are available at the nurseries! Most of these have evergreen or persistent foliage:—

*Teucrium orientale* (Oriental germander). 1' high: violet-blue flowers in July and August. Sun.

*Satureia alpina* (alpine savory). 6" high: purplish flowers on much-branched, woody aromatic stems.

*Erica stricta* (Corsican heath). Erect: pink flowers July to September. Sun and half shade.

*Erica vagans* (Cornish heath).

Purplish-red flowers in August.

Compact foliage.

Sun and half shade.

*Erica tetralix* (crossleaf heath).

Rosy flower.

Low grayish foliage.

*Alyssum rostratum* (yellowhead alyssum).

1½' high: yellow flowers, summer.

*Helianthemum*, variety 'The Bride' (sunrose).

Likes full sun and sandy soil.

Flowers after rush of bloom is over.

*Helianthemum perforatum roseum* (salmon sunrose).

*Potentilla tridentata* (wineleaf cinquefoil). Excellent evergreen foliage.

Good for dry places: sun and half shade.

*Calluna vulgaris compacta*. A more compact form of the common heather.

## GARDEN-GRAMS

1. Annual seeds may be sown in flats by Washington's Birthday, especially seeds which take long to germinate, such as *ageratum*, *verbena*, *petunia*. Choose a south window.

2. Prepare the cold frames for sowing seeds in March.

3. Prune the grapevines before the sap begins to flow. The shreddy outer bark may be safely peeled off.

4. Feed most of the house plants with liquid fertilizer. The window garden should soon be flowering well.

5. Be sure not to let fig trees get dry indoors.

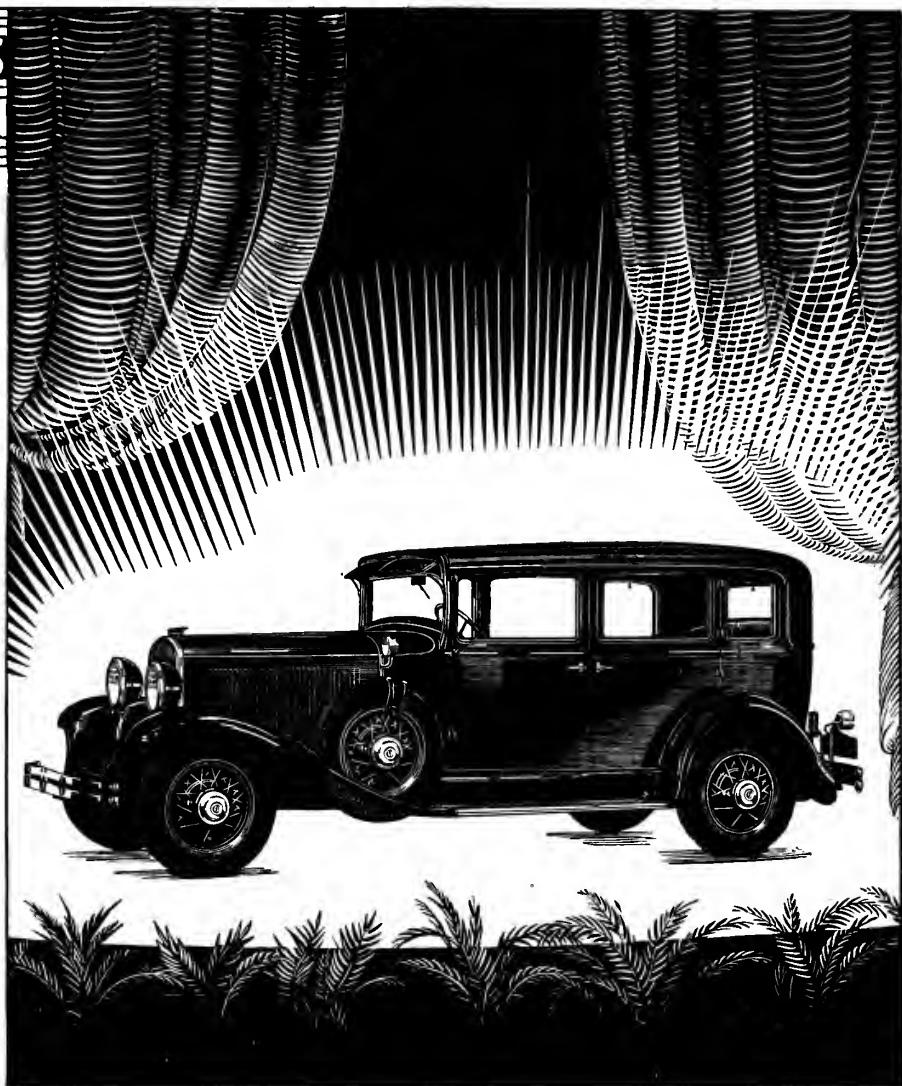
6. Pomegranate makes an interesting house plant and may be bought at Southern nurseries.

7. The calendar promises flowers of winter witch-hazel and pussy willows this month. Besides these, winter twigs have begun to take on deep reds and greens and browns.

8. Almost any spring-flowering shrub may be induced to bloom inside. Japanese quince is at its best when used sparingly to show the Japanese beauty of twig as well as flower.

QUESTIONS about plants and planting will be answered if you write to MISS MARY P. CUNNINGHAM, 8 Arlington Street, BOSTON. Please enclose a stamped and addressed envelope.

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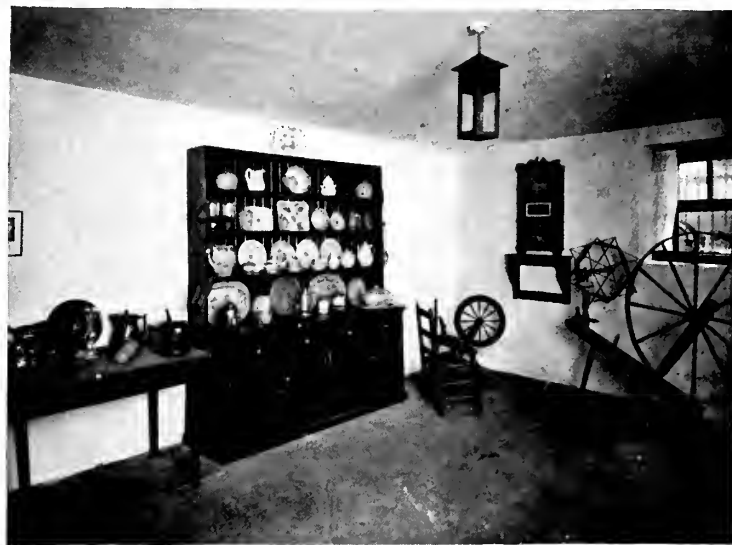
## THE TELFAIR KITCHENS

(Continued from page 206)

browning the tops of pastries. This set is evidently very old, and because of its rarity is a much appreciated gift to the collection.

Funny little mortars and pestles, some of *lignum-vitæ*, were used for crushing spices or lump sugar, as those articles did not come ready to one's hand as they do to-day. A small bellows with a compartment for burning rags and a funnel for smoke, known as a mosquito 'smokum,'—this was the coast country, and screens were unknown,—a corn-shuck

Among the great quantity of old china and glass, pewter and plate, can be found most of the famous designs and hall marks of an earlier day. There is an extremely old hot plate of Lowestoft with Chinese decoration; a Liverpool pitcher in cream with purple transfer; Davenport china; Spode, Minton, Chelsea; an owl-eyed Staffordshire dog; several Bennington pitchers, one of them with tube and strainer lip for applejack; willow-ware plates and platters; lustre; Sheffield and



ANOTHER CORNER of the big stone-flagged kitchen with old furniture and kitchen accessories which were in use a hundred years ago

scrubbing brush, with its wooden frame greatly worn, a shuck door-mat, hand-wrought trivets, a small wooden churn, a carriage foot warmer, a brass kettle big enough to accommodate a whole hog, a pierced-brass warming pan, candle moulds in different sizes, twin bread pans of heavy iron for use in the enormous brick oven, spinning wheels, both large and small, 'cards' for making cotton bats, three-legged coffee roasters, coffee mills, a reflector oven for baking pastry before the fire, a queer sort of percolator brought from abroad many years ago, a flint and steel, a wooden butter piggin—these are only a few of the infinite variety of things which form this collection, and whose like have almost without exception passed out of usage.

**A**S to the furniture of the two rooms: there are several sizes of old kitchen tables, one of them with a marble top for the making of beaten biscuit, a baby's high chair, hand-made of oak with cowhide seat, a little chair with the beginnings of rockers, like the runners of a sled, a Windsor bench, and several crude little wooden footstools.

Britannia plate covers; pewter, three pieces of it combined with china in an interesting tea set; rock-crystal salts, very old; hob-nail glass; pressed glass—all making an enchanting array of furnishings such as stood before the fireplaces or upon the cupboard shelves of old Southern kitchens. The entire collection might be called native, since its objects were gathered in and around the city of Savannah, or came from the descendants of Georgia families.

Taking a long jump back to Queen Elizabeth's day, an inventory of kitchen equipment includes such items as:—

- A furnace pan for beef.
- Brass kettles holding from sixteen to twenty gallons each.
- A tin pot.
- Pothooks.
- A brazen mortar and pestle.
- Iron ladles.
- A grater.
- A pepper mill.
- A spice cupboard.
- Pewter dishes.
- A skillet.

Each of these things were known and used in the Telfair kitchens, so that while the forkless etiquette of the queen's sixteenth-century dining hall would have been





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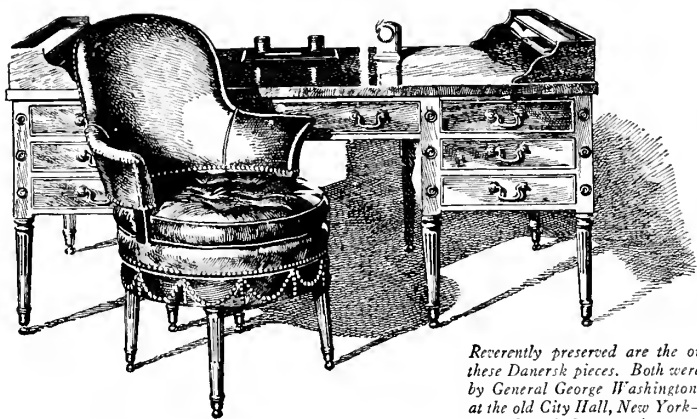
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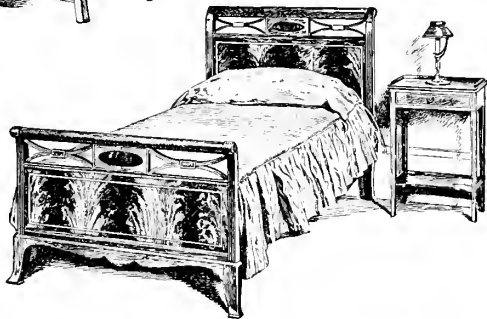
studied by our experts until the Danersk replicas are brought to the same thoroughbred lineage.

The charming "literary" manners of the England of Pope, Steele and Addison are associated with this Coburn slant top desk. It is made of maple and curly sycamore, with hand chamfered

edges, and many other interesting details. Four hours of patient labor were required to weave in continuous strand the rush seat for the accompanying fiddle-back chair.

Danersk has thoughtfully adapted from cabinets and chairs of the Federal era, the Sudbury bed and table here shown. They are made of choicest Cuban and San Domingo mahogany, delicately carved and exquisitely inlaid. Such Danersk pieces combine old-time beauty and modern comfort in bedroom furniture.

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## THE TELFAIR KITCHENS

(Continued from page 208)

offensive in the stately dining-room of this old house, with its Adam mantel at either end of the room, its bird's-eye-maple Empire chairs, and its long windows draped with red-striped moiré, yet the cooks of the two establishments, despite the differences in their color and generation, would probably have swapped recipes and have had much in common.

FROM that memorable day for England on which Sir Walter Raleigh introduced to Elizabeth's table two of Virginia's most famous vegetables, corn and sweet potatoes, on down through the hard times of the settlement in America, the lavish times before and after the Revolution, and up to about 1850, which saw the more or less general adoption of the cooking stove, kitchens changed surprisingly little. And in the South the change was slower

still, owing to the natural suspicion of the Negro servants for all new inventions.

The feeling with which one comes away from an hour spent in these dim old stone-flagged rooms is apt to be mixed—a little glad and a little sorry. Our own generation has gained immeasurably in time- and labor-saving, in sureness of results, for good cooking is now, with any effort at all, a foregone conclusion. But we have lost in romance, which we could ill afford to spare; and somehow—probably because of the very ease and quickness with which our cooking is done—in the interest and deliciousness of our meals. It may be that we should not, after all, feel too much sorrow for the Father of our Country, even though

He filled his lamp with whale-oil grease,  
And never had a match to scratch.

## BELLARMINES AND TOBY JUGS

(Continued from page 185)

under the nomenclature of 'grey-beard' and 'longbeard' the bottle is frequently mentioned in Elizabethan plays.

Bellarmine jugs were made extensively in England. Dwight of Fulham made them in 1671 after Charles II had granted him a patent to make the 'stoneware, vulgarly called Cologne Ware.' The form of the jug was a round corpulent body with a short neck, on which was moulded an ugly mask with a long beard. They

were covered with a brown glaze which often coagulated into thick spots. Although of no great beauty, these jugs have a quaint and decorative appearance. They are the direct ancestor of the Toby jug, which made its appearance about 1749.

Tradition has it that this grotesque piece of Staffordshire ware was named after a notorious eighteenth-century drinker, Henry Elwes, nicknamed Toby, Fillpot on account of his drinking 2000 gal-



A GROUP OF STAFFORDSHIRE TOBY JUGS, enamel colored. Top left, late enamel colored, maker unknown. Top right, early enamel colored, by Wedgwood. Bottom left, early enamel colored, by Walton. Bottom centre, an uncommon right-handed Toby, early enamel colored. Maker unknown. Bottom right, early enamel colored, by Whieldon

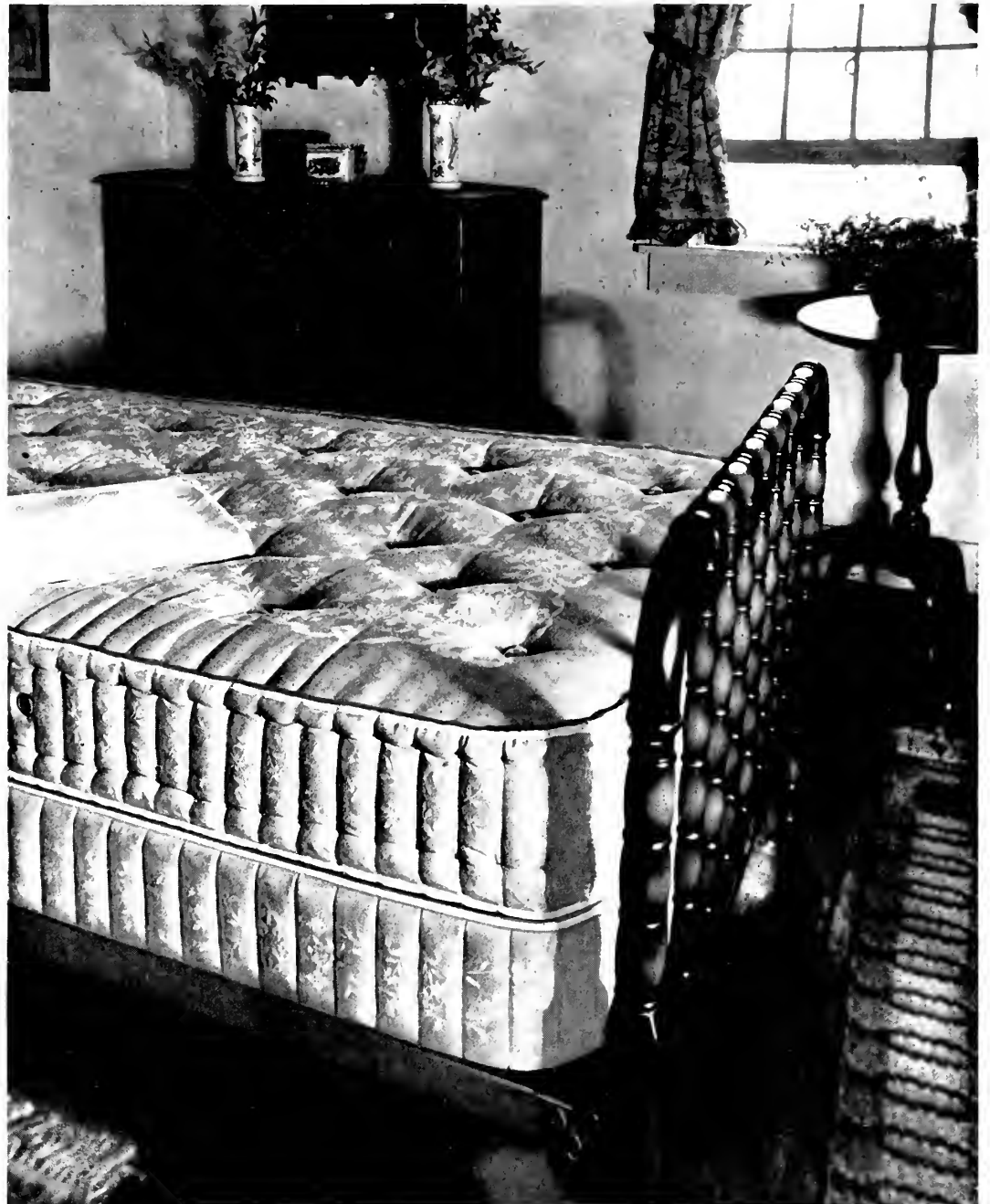
# mrs. perry tiffany

• in her historic old house  
in rhode island she enjoys  
the modern comfort of the  
beautyrest mattress . . . .

• Beloved and gracious member of  
Paris and Newport society, Mrs.  
Perry Tiffany has recently restored the  
old Perry homestead at Wakefield,  
Rhode Island, illustrious birthplace of  
two Commodores and two Captains,  
whose names are brilliantly bound up  
with the naval history of our country.

A Beautyrest Mattress and Ace Box  
Spring from Simmons were the only  
anachronisms Mrs. Perry Tiffany per-  
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tion. "The Beautyrest is so comfortable,  
I felt I *must* have one," she said. "Such  
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trim lines and beautiful finish make it a  
handsome addition to a room of any  
period.

"Simmons inner coil mattresses have  
revolutionized our sleeping habits! How  
marvelous it is that you can price your  
new Deepsleep Mattress so reasonably  
that everyone may now enjoy the luxury  
of this perfect rest."



A bedroom in the Commodore Perry house, equipped with  
Beautyrest Mattress, \$39.50; Ace Box Spring, \$42.50; Simmons  
spool bed No. 1850, reproduction of an old model, \$37.50.



beautyrest mattress \$39.50 • ace box  
spring \$42.50 • deepsleep mattress \$19.95  
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## BELLARMINES AND TOBY JUGS

(Continued from page 210)

lons of beer out of a plain silver tankard. As he drank bitters and milds to such an extent, at the end of his life he became excessively stout. The first Toby jug was supposed to be a representation of Elwes drinking his 2000th gallon of beer. A mezzotint of the period shows Toby drinking to his heart's content with a cheery

Courtesy of Victoria and Albert Museum



ENGLISH BELLARMINE made by Dwight of Fulham between 1671 and 1685, with arms of Charles the Second

smile on his countenance; under the engraving are the following verses showing how Toby died 'as big as a Dorchester Butt': —

Dear Tom, this brown mug now foams  
with mild Ale  
(In which I will drink to sweet Nan  
of the Vale),  
Was once Toby Fillpot, a thirsty old  
soul,  
As e'er drank a Bottle or fathom'd a  
Bowl.  
In boozing about 't was his praise to  
excel,  
And among Jolly Topers he bore off  
the Bell.

It chanc'd as in Dog-days he sat at his  
ease,  
In his Flow'r woven Arbour as gay  
as you please,  
With a Friend and a Pipe, puffing  
Sorrows away,  
And with honest old Stingo was soaking  
his clay.  
His breath Doors of Life on a sudden  
were shut.  
And he died full as big as a Dorchester  
Butt.

His body when long in the Ground  
it had lain,  
And time into Clay had resolv'd it  
again;  
A Potter found out in its Covert so  
snug,  
And with part of fat Toby he form'd  
this brown jug.  
Now sacred to Friendship, and Mirth  
and mild Ale,  
So here's to my lovely sweet Nan of  
the Vale.

The early Toby jugs, or 'Fillpots,' were used for the purpose of

filling glass drinking vessels with strong ale. Their usual height was about ten inches and they were made in the form of a convivial gentleman, usually short and corpulent, with a leering, disagreeable face, wearing a tri-cornered hat and gazing down upon the world with a self-satisfied air. He is dressed in full long coat with capacious pockets, a spacious waistcoat, with a cravat, not unlike a barrister's bands, knee breeches and stockings, and shoes fastened with a buckle.

The earliest known Toby jug, dated 1750, shows the familiar figure with a black tri-cornered hat, each corner of which forms a convenient spout. Attired in a gay apple-green coat, pale yellow breeches, white stockings, black buckled shoes, and a striped brown, blue, and white waistcoat, he balances a brown and white beer jug upon his knee. The genuine Toby generally sits or stands comfortably against the handle of the jug, and almost invariably carries a jug in one hand. In the other hand is sometimes a brimming glass or a long churchwarden pipe.

The majority of the old Stafford-



TOBY JUG attributed to Whieldon. Mottled blue coat with barrel between knees

shire potters made Toby jugs, including Whieldon, Spode, Copeland, Enoch Wood, Ralph Wood, Neale and Company, Lakin and Poole, John Turner, R. Salt, and John Asprey, who is credited with having modeled the first Toby for Ralph Wood. Staffordshire, Rockingham, and Delft were the usual materials from which Toby jugs were potted. By the first quarter of the nineteenth century dozens of the smaller firms were turning out Toby jugs. To-day the Staffordshire potters are manufacturing



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## BELLARMINES AND TOBY JUGS

(Continued from page 212)

Toby jugs from the old formulae, thus making it extremely difficult for the collector to recognize whether a specimen belongs to the Old Staffordshire period or the New.

Old Toby jugs may be divided into seven general groups. The first group consists of specimens made during the eighteenth century. These are always soft in

The seventh group is the fake intended to deceive. The presence of large crackles in the glaze is an indication that the faker has been at work. Genuine Tobies are covered with innumerable tiny crackles. The faker cannot make these small enough. Once this fact is realized there should be little difficulty in detecting the fake. Another infallible test of



A MEZZOTINT showing Toby drinking to his heart's content

tone and the glaze brilliant. One color was always applied before the jug was fired, the result being that the color invariably fused with the glaze and overran its intended limits somewhere on the jug. The color glazing was applied with a brush, with the result that tiny spots were sometimes left unglazed. Those made by Ralph Wood have lavishly glazed coats.

The second group are the early enamel color jugs made in the beginning of the nineteenth century. In color they are not so soft in tone as their predecessors, and they are much more flat and staring with a semi-translucent glaze. Group three consists of the later enamel color jugs, products of early Victorian days. They are very poorly modeled, while the colors are strong, garish, and harsh. Tobies of the fourth group are very uncommon. They were made from ordinary plain brown uncolored stoneware. Group five comprises the brown glazed earthenware chiefly made at Rockingham, and the sixth group includes the porcelain jugs of Rockingham.

the genuinely old Toby jug is the modeling. The later jugs lack the forceful character present in all the early ones, which are superior in accuracy of form, boldness of outline, and characteristic expression. The impression of the master hand, invariably present in the old jugs, cannot be duplicated by the modelers of to-day.

To secure an impression of age in their spurious wares, fakers go to a great amount of trouble. The general method used with Toby jugs is to bake them until they crackle and then rub with coffee grounds to stain the cracks with the impression of age. The places where years of use produce signs of wear are held for a few minutes against a wet grindstone and then rubbed in mud to give a dingy appearance.

When buying Toby jugs always remember that the lighter weight they are the better. The jugs of group one were all made of the creamy old bone paste so as to be noticeably light when lifted. Look also to the feet. Tobies of the first two groups nearly always have hollow feet, and are also



Photo Courtesy "The Delineator"

Daniel Lawrence informs the respectable Public that he carries on the chairmaking Bu/sine/s, at a Building on the next Lot Ea/stward of the large Three-story Dwelling-Hou/e of Dr. Amos Throop, in We/stmin/ter street, Providence, a few Rods We/st of the Great Bridge, where he makes and sells all Kinds of Wind/or Chairs such as—Round-About Chairs, Dining-Chairs, Garden-Chairs, al/o Sofas, Settees, etc., in the newe/st and be/st Fa/hions; neat, elegant and strong, beautifully painted, after the Philadelphia Mode, warranted of good seasoned Materials, so firmly put together as not to deceive the Purcha/ers by an untimely coming to Pieces.

From  
"The United States Chronicle"  
Providence, R. I., July 19, 1787

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The drawing shows how accurately our reproductions have followed the construction devices of the Colonial cabinet makers. This wedge achieves the most substantial construction known.

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But the furniture that the honest Daniel so honestly wrought has by the passing of time and the enthusiasm of collectors, become rare. Lest the quaint beauty, the reflective comfort, the rich mellowness of the early American pieces be lost to our own generation, Stickley of Fayetteville makes it his business to reproduce them, faithfully and economically, for the lovers of this historic period.

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## BELLARMINES AND TOBY JUGS

(Continued from page 213)

recognized by brown veining due to discoloration of the lead glaze. The glaze of the early jug is transparent, while that of the more modern jugs is opaque. A more certain indication is the presence of iridescent rainbow colors, but this is only found if the glaze is on a dark body.

There are eight outstanding features which make an immense difference in the value of a Toby jug: coloring, age, size, subject, weight, glaze, the number of pieces made from the mould, and, most important of all, the quality of the moulding.

There are about two dozen varieties of figures known to the collector of Toby jugs. In addition to Toby Fillpot, collectors are on the lookout for the Watchman in long gray coat and black hat, with his lantern in hand; the Sailor dressed in blue, seated on a chest of gold; the Postboy astride a barrel; the Squire seated with pipe and jug; the Hearty Good

Fellow in yellow breeches, blue coat, and striped waistcoat; the Convict, a very thin man in yellow stripes, and the One-Armed Toby. Then there is Toby's wife Joan in brown bodice, yellow apron, and tall mobcap, a great prize among collectors, for female Tobies are very rare. Dwarf Tobies, less than four inches in height, were also made. In addition to jugs, there are Toby mugs, and rather less known are the inkpots, saltcellars, mustard pots, and teapots, all modeled in the likeness of that rotund, burlesque, antique personage, old Toby Fillpot.

Sometimes inscriptions appear on the small jug held in Toby's left hand. 'Drink your ale up, cock your tail up' was very popular. The owner's name sometimes appeared in a phrase such as 'William Stainton, his Toby by God.' The word 'Stingo,' a type of strong ale, was occasionally inscribed on the jug.

## SOME MODERN FURNITURE DESIGNERS

(Continued from page 166)

too great solidity of the materials in which she works. Weber and Hoffmann perform a major service to contemporary design in furniture by the neat and logical restraint, the practicability and the sane structure, of their pieces. A great growth, both in feeling for material and in design, is shown in the work of Winold Reiss, who bids fair to supersede the others in wood furniture. He has not as yet Schoen's elegance, Frankl's taste, or Deskey's boldness, yet he comes, as does Miss Karasz, closest to developing an in-

dividual touch in wood farthest removed from Continental practice.

Most alert, ingenious, and stimulating are Deskey and Lescaze. They work with felicity in wood, metal, and synthetic materials. Lescaze is frankly of the Corbusier school of architectural purists, but unlike the Frenchmen he does not carry his designs to an extreme in order to prove a theory. He tries, wherever possible, to incorporate the furniture into the architectural layout of the room. By so doing, much space is saved — a consideration of some weight

Herbert Photos, Inc.



A NURSERY designed by Ilonka Karasz, whose work shows great individuality and boldness of conception



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again."

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automobile before I'd  
give up my Bryant."

"We went away last  
month for a week, leav-  
ing a new maid in the  
house. With any other  
heating plant I'd ever  
heard of we couldn't  
have dared do that. She  
never even saw the boiler  
while we were gone."

"I am everlastingly  
grateful that you kept  
prodding me until I in-  
stalled my Bryant."

"Let me know if any  
neighbor of mine shows  
any interest in a Bryant.  
I'll give him enough  
heavy argument to sell  
him, hands down."



*Baby's health is better in the  
house free from dust and grime*



*Fabrics and hangings last longer  
because kept cleaner*



*Complexions breathe more freely  
in the cleanliness of a Bryant-  
heated home*



*China and silverware are guard-  
ed from grime and rapid tarnish*



*White flannels are in no danger  
in a Bryant Furnace-Room*

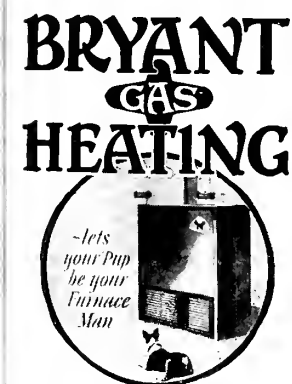


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of temperature so conducive to colds and other  
ailments. And it requires not an extra square foot  
of space for storage purposes—fuel, refuse or tools  
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Set aside an adequate portion of the basement  
for laundry and storage and the rest of the base-  
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Occasionally a lover of American Walnut has been disappointed to find that a piece of furniture purchased presumably as being of genuine walnut, actually contained a large measure of inferior, substitute wood on some of the exposed surfaces—notably the legs and framework.

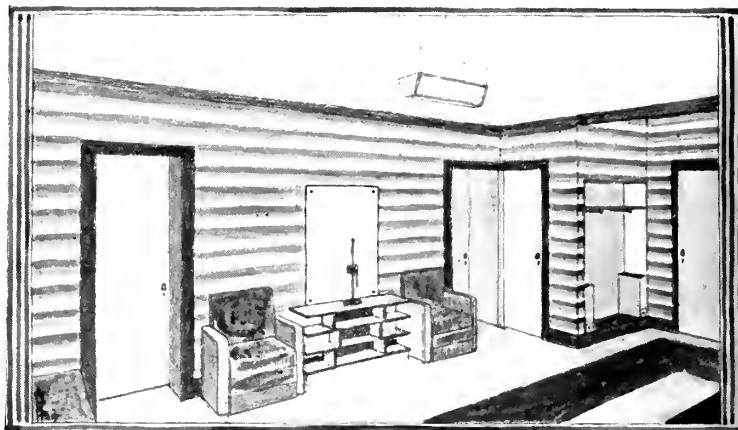
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**AMERICAN WALNUT**

## SOME MODERN FURNITURE DESIGNERS

(Continued from page 214)



WAITING-ROOM of a Doctor's Office, designed by Wolfgang Hoffmann

in this age of small apartments. This structural sense gives Lescaze's built-in furniture an effective simplicity, heightened by a judicious employment of metals.

Deskey has made some of the most outstanding contributions to the modern style. Secure in an extraordinary sense of proportion and a feeling for the right combinations of materials, he has courageously and successfully experimented with a large variety of substances with telling effect. Many of his pieces are composed exclusively of standard industrial materials in which there can be discovered not the slightest trace of mechanicalness. Machine-made products are a handy and logical medium and Deskey uses them with artistry. When combined with wood these products produce

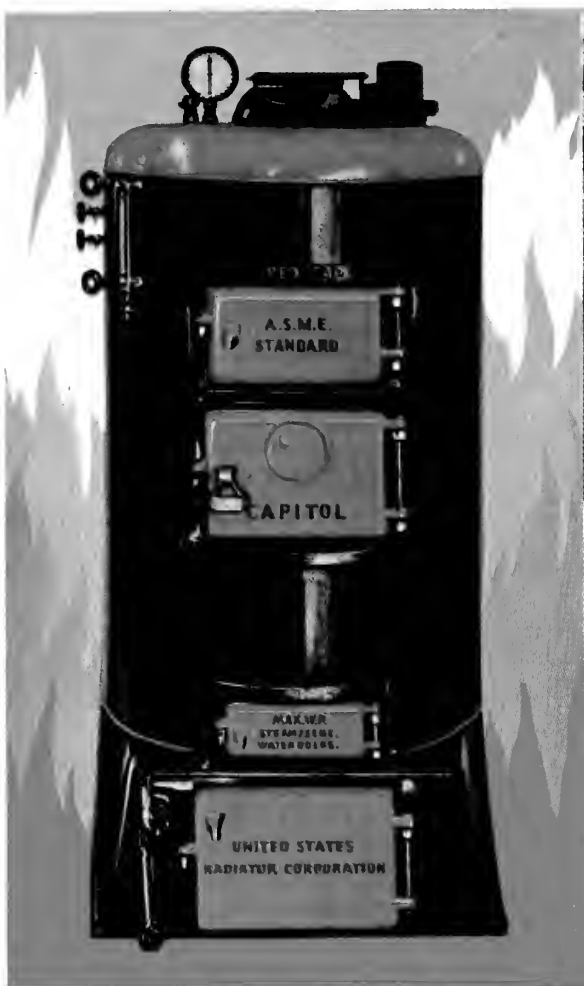
an effect unique in the history of furniture, and it is to Deskey's credit that the release from traditional methods afforded by them has not led him into eccentricity.

Nessen works exclusively in metal, in which he is a master craftsman without equal in America. Limiting himself as he does to metal arts, he cannot of course be expected to rank in importance with others whose equipment is more varied, but he has gained considerable reputation for his very fine furniture in that material.

The furniture of all these people possesses one or more of the features characteristic of modern pieces, and the best of them frequently achieve the ideal combination that distinguishes the true contemporary piece. To be truly modern it must be beautiful

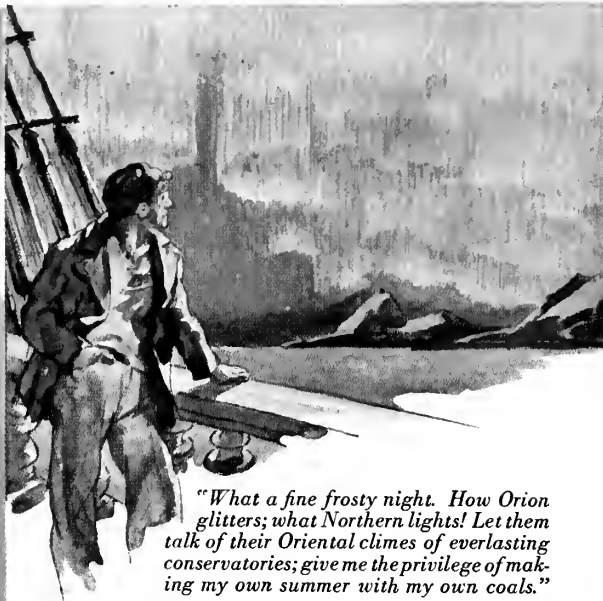


EVIDENCE OF GERMAN OR AUSTRIAN influence is found in furniture designed by Wolfgang Hoffmann which shows a logical restraint and same structure



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"What a fine frosty night. How Orion glitters; what Northern lights! Let them talk of their Oriental climes of everlasting conservatories; give me the privilege of making my own summer with my own coals."

—MOBY DICK OR THE WHITE WHALE

## ... making my own summer with my own coals ...

TO homes along the cold New England coast, under icily glittering Wisconsin stars, on wind-swept prairies, these three new *Capitol Red* heat-makers are now bringing the privilege of making their own summer. Not only the privilege but the certainty. For their heating capacity is guaranteed in writing, under *Capitol Guaranteed Heating*.

Immediately they were placed on the market a year ago, these better boilers, so fully warranted, brought a rush of buyers that have kept United States Radiator factories working overtime to equip and modernize homes in every part of America.

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**The Capitol Red Top**

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*Guaranteed Heating* WITH  
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## SOME MODERN FURNITURE DESIGNERS

(Continued from page 216)

in its simplicity, chaste in its decoration, functional in structure, highly practical, composed of readily procurable materials, easily reproduced by machine technique, unobtrusive in an ensemble, and a means toward comfort as well as an end for beauty.

I ardently wish that space permitted me to speak in detail of Gilbert Rohde, Herman Rosse, Robert Locher, F. T. Whitman, Jr., Percival Goodman, Alexander Kachinsky, Herbert Lippman, and a few others who would all deserve analysis in a more comprehensive survey for either their experimental vitality, sincerity of purpose, or worthy talent.

If nationalism in the applied

arts is disappearing in the Occidental countries (and the growing internationalism of the art spirit appears undeniable to me), then we need not lament the presence of German, Austrian, or French strains in contemporary American furniture. For national traits threaten to disappear in time, and there will emerge a style common to all. We may, however, be grateful that we have the many men capable of working with such distinction along the paths marked out by Continental originators. These pioneers of Europe will rank in fame with the greatest furniture designers of history when time has allayed the bitterness of controversy.

## THE HOUSE CONFIDENTIAL

(Continued from page 198)

responded Phineas wisely. 'As I recall it, her memorandum went something like this: "Turn first valve to the north as far as pencil mark." And sure enough, she had made a good black pencil mark on the valve to show how far to turn. Your mother,' added Phineas impressively to me, 'does n't plan to make any mistakes about her furnace. In fact she told me she did n't intend to let it trip.'

'I should hope not!' said I, backing away from the heater with infinite respect. 'What's the white thing up on top of that pipe?'

'It's the booklet!' cried Gregory, leaping for it like a trout. And for the next few moments the brothers were lost to the world, their heads close together over the diagrams, their fragmentary comments unintelligible to me. In rapid partnership they solved the various riddles (for instance, the switch that controlled nearly everything had been secreted by the former owner in a highly confidential cubby under the top of the cellar stairs) and, with a courage of their own convictions that made my heart stop beating, they started the gorgeous fire. An oil heater in fine feather would have been a favorite boyhood plaything for young Wotan and Vulcan and all the other impetuous firebrand gods.

'We'll stay down here for a while and see that it's really all right,' said I to Gregory, 'while you go up and plan your furniture.'

This was a ruse to cause Gregory to do his own thinking. We knew that his own decisions would

be original, feasible, congenial to Lucinda, and very quick. If we helped him, he would be cautious, with too much respect for majority vote. Majority votes are safe things, but rarely strokes of genius. We therefore lingered in the cellar, admiring the incinerator and the set tubs, for what seemed like hours. And then at last we heard the signal that Gregory was through—a full pæan of rejoicing from the loft of the pipe organ, shutters wide open, pedals in rapid action, a Te Deum chorus of exulting sound. Gregory in full blast, celebrating.

We ran up to hear him better, and he stopped. Over the house he dragged us at top speed, showing us his paper patterns on the floor. If anyone is about to move furniture, and can get access to the new place before the van arrives, I can recommend a collection of paper patterns such as Gregory and Lucinda had made. It had started with the pattern of Lucinda's new piano when they were married. Noticing how helpful this had been in planning where to place the piano, they had made similar ground-plan patterns of all the larger pieces before they put them into storage when they went abroad. And everything they had bought in Europe had had its bird's-eye view cut out in silhouette. Now, with the complete collection in hand, Gregory could spread out his furniture dimensions visibly on the floor, shift them around, see graphically how they would project in a given space, and leave them in position as indications to



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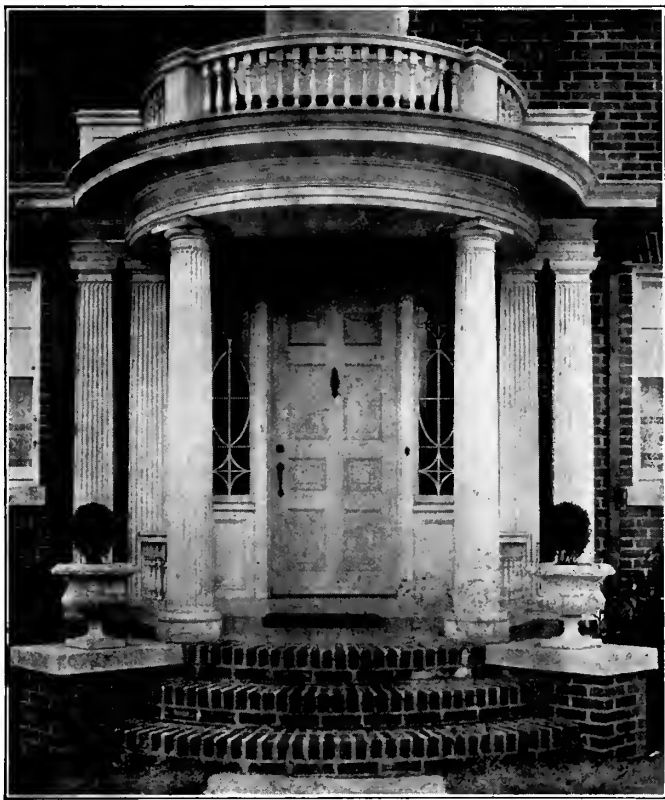
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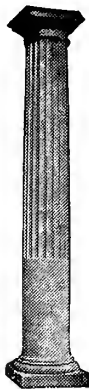
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Among other things, a column must be tapered properly. For instance, the perfect column is swell tapered the upper two-thirds of its length and straight for the lower third. All Hartmann-Sanders columns are perfect in this subtle and vital matter of design.

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PERGOLAS / COLONIAL ENTRANCES / KOLL COLUMNS  
ROSE ARBORS / GARDEN EQUIPMENT

## THE HOUSE CONFIDENTIAL

(Continued from page 217)

the moving men exactly where the corners ought to go. No uncertainty, no cavil, no fuss.

Gregory led us proudly through the rooms, exhibiting each piece of furniture as if its actual reality were already standing there. 'And here, of course, is the piano,' he concluded, winding up in the living-room, 'and here's Lucinda's great-grandfather's settle. This is the monastery bench we got abroad. Its tall back comes down and turns it into a table. Here's the carved chest, and the Normandy footstool made of pear wood —'

'Are n't they handsome!' exclaimed Phineas admiringly. 'You make me think of the head of a foreign laboratory who took me around once to see where the cellar for their new building had just been dug. We crawled down into the excavation where there was nothing but red mud and water and poles stuck up for bricklaying, and he showed me around among the puddles, saying, "Here is our standard two-meter comparator, and this is the photometric laboratory. The black-body furnace for the international temperature scale is in this central space here, and this is our work on the temperature coefficient of standard cells. This is our apparatus for the correction of lenses and other optical problems. You can see what a fine amount of space we have for the optical path" — when all we could really see was mud.'

'You need n't make fun of my paper patterns,' said Gregory serenely. 'They've shown me that all the sizable things will have to come in through the windows, on account of these indirect crazy doors.'

'Greg,' said Phineas suddenly, 'remember when you played the organ at college and the fellows used to stay afterward and give you titles of things to improvise? Play us something like that now.'

'What shall it be?' asked Gregory, mounting his bench again.

'First,' dictated Phineas, 'you may compose a rather showy number entitled "The March of the Moving Men."'

'Very good,' mused Gregory, selecting stops. 'This will be a sort of Moving Men's Ballet.' And, with a clumping basso on the pedals for accompaniment, he played us an impromptu processional which was as ponderous as the 'War March of the Priests,' as stiff-legged as the 'Funeral March of a Marionette,' and as unwieldy in certain shuffling passages as a Dutchman's clog. 'I'll end it,' said Gregory,

'with what the moving men will say when they see how much has got to come in through the windows.' And he concluded with a sudden open diapason that shook the house.

'Now play us something you're thinking about yourself,' I begged.

Gregory considered a bit, discarded certain stops, substituted others, and modulated into gentle chords that might have introduced a nocturne or a prelude or a reverie. 'I'm playing something that the house has on its mind,' said he. 'The House Confidential is wondering if it can make Lucinda feel at home.' Wistful chords, lovely experimental phrasing piling up and up — as Gregory



*More and more softly went the dreamy serenade*

played I glanced around the peaceful room, with its waiting fireplace and its shadowy alcoves, and its accurate paper patterns dispersed upon the floor. Lucinda was far away, but the room and all that ever would be in it were being dedicated to her now in a way that she would have given a great deal to hear. More and more softly went the dreamy serenade, through a hesitating series of chromatics, until suddenly, far up the scale on an unexpected half-tone, the music stopped.

'Oh, my gracious,' I protested as Gregory closed the organ. 'You can't leave us suspended that way, hanging up in the air!'

'That's exactly the way a house feels just before it's moved into,' said Gregory — but to put me out of my misery he opened the organ and played the resolving chord.

We started to go, but Gregory took one more survey before he locked the door. 'I hope Lucinda'll like it,' said he, as we all went down the frosty garden path. 'And,' he added, glancing back at the silhouette of the house in the wintry starlight, 'I think perhaps she will!'

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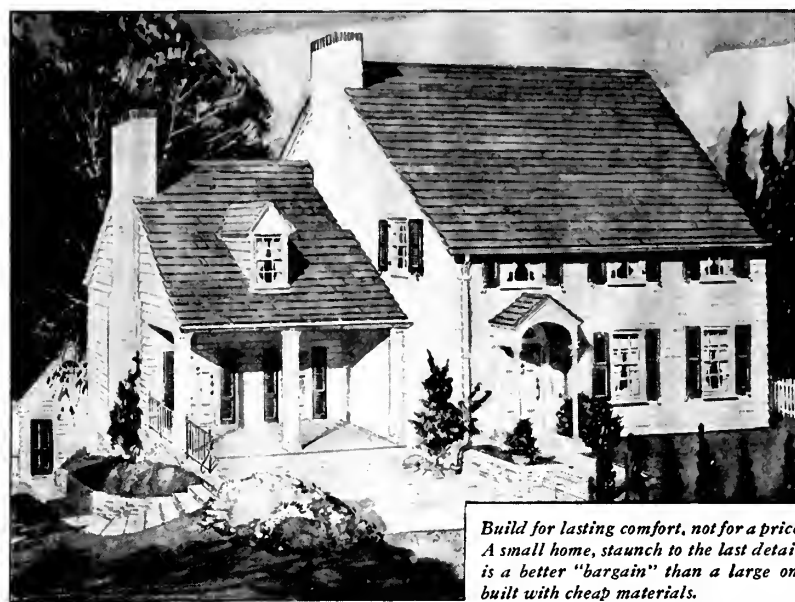
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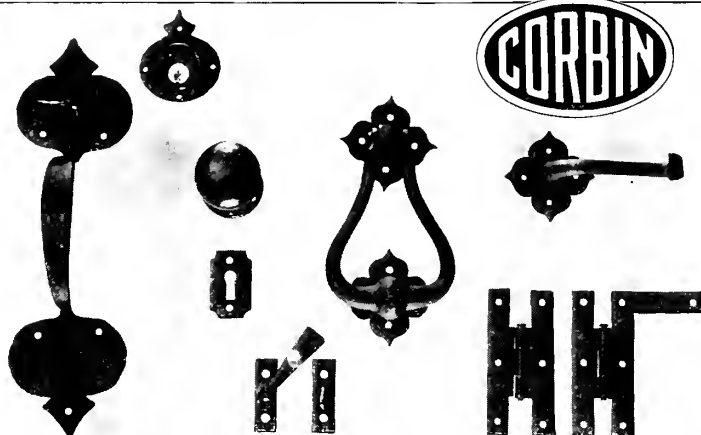
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If you are fond of Colonial furniture, you will be interested in this collection of seventeen pieces from authentic sources. The maple has been carefully finished a smoky tinge which simulates closely the present appearance of antiques after generations of usage in farm homes with dirt floors and open fireplaces.

The dresser above is adapted from an antique chest. The mirror is similar to a Chippendale piece in the Metropolitan. The knee-hole desk at the left is taken from one dated about 1760. In addition to the furniture illustrated, there are in the group various chests, desks, beds, chairs, stools, etc., all with interesting origins.



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## CHATS ON ANTIQUES

(Continued from page 197)

color, paste, and glaze definitely distinguishable from the known product of the factory whose name has become such a favorite with us. Powder-blue was also made at Worcester and at Caughley. But here, too, peculiarities of paste and glaze make it possible to distinguish between examples from these factories and the more abundant Bow. Since, however, these seem not to be generally understood, and since the marks are usually so nondescript as to be of very little help in attribution, a brief outline of the chief characteristics of undisputed examples from each of these four factories may not be out of place here.

As I have said, this particular style of tableware seems to have enjoyed

back. But as similar marks were also used by other English factories, these may not be taken as evidence of definite attribution. The distinctive rich Bow blue and the character of glaze and paste, however, provide adequate means of identification.

The Bow glaze is very soft and liable to disintegration, especially at the foot. It will usually be found to be stained with brown where cracks in the surface have allowed grease or dirt to penetrate. The paste is almost opaque, showing at best a brownish translucence, usually with lighter flecks caused by imperfect baking. Chemical analysis shows it to be phosphatic, owing to the presence of bone ash. Lowestoft also contains bone ash, but in lesser quantities.

Aside from these characteristics, Bow plates of the class under discussion may often be distinguished by the form of base, which is usually, though not always, without the familiar triangular projecting foot ring, the foot being formed by the rounding of the thick walls of the well toward a hollowed base, as shown in Figure 5. This so-called 'Dutch form' of foot is familiar to us in Chinese export pottery, but is not, as far as I know, found on other English china. An example with such a foot, and having the characteristic soft glaze and rich speckled blue of Bow, is shown in Figure 6. The octagonal form was a favorite one at the factory. Another example with shallow fluted edge and having a blunt triangular foot ring is shown in Figure 7. The simple circular form is the one most often found.

Figure 8 illustrates one of the few authenticated examples of Lowestoft powder-blue. It is of the typical Lowestoft paste, transmitting a greenish cream-colored light, and having a thick glaze of bluish tinge. The blue is darker than the blue of Bow, and is unevenly and blotchily applied. The reserved panels are of irregular outline quite different from those of Bow.

Undoubtedly the most finished examples of early English powder-blue are those of Worcester. These may be distinguished from Bow by the excellence of their potting, the neatness of the projecting triangular foot ring, the tightness, or, as Bernard Rackham puts it, the 'close fitting' effect of the glaze, and the more indigo tone of the blue. Worcester paste is of a greenish 'duck's egg' translucence, of a quality superior to either Lowestoft or Bow. It contains soapstone, which may be discovered by chemical analysis. The glaze is thin and even and does not craze, and is consequently free from stains. The blue is of a dark indigo tone, sprayed so evenly as to form almost a solid ground. Certain marked examples of Worcester powder-blue which I have seen show an arrangement of panels in which the centre panel is smaller in proportion to those about it than is found in such pieces made at Bow.

Examples of Caughley are naturally more like those of Worcester than any



Fig. 8. Powder-blue plate with drawing of Lowestoft church

a greater popularity at Bow than at any other factory, probably because there, more than anywhere else, the 'chief endeavors' of the factory, as mentioned by an early chronicler, were 'towards making a more ordinary sort of ware for common uses.' Much of this 'ordinary ware,' particularly that of the type under discussion, retains a charm for us to-day often lacking in examples of a more pretentious nature. Those of us who have at one time or another come under its spell find it hard to be patient with the people who insist that in attributing a piece to Bow rather than Lowestoft, we are in some way detracting from its importance.

Of all the blues in early English porcelain, none, I think, is richer or more satisfactory than the powder-blue of Bow. It is different from the powder-blue of Worcester and of Caughley in being of a more definitely sapphire tone, and of a cruder application. It was probably the first of the powder-blues of England, and the forerunner, therefore, of all those colored-background porcelains which later became so popular. Its inspiration is to be found in the sprayed blue porcelains of China with decorated reserved panels which appear from the K'ang Hsi period onward, these being also, of course, the inspiration for the famous 'fond porcellan' of Meissen and of Sevres.

In imitation of their Chinese prototypes, Bow plates of this style are usually marked with four or six pseudo-Chinese characters on the



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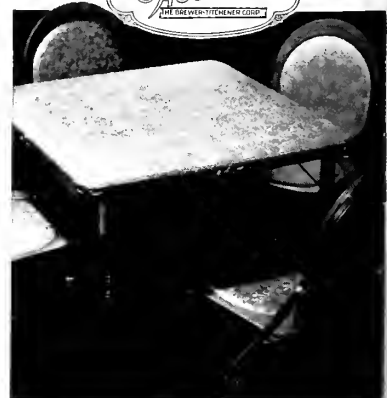
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## CHATS ON ANTIQUES

(Continued from page 220)

others. A marked plate in the Victoria and Albert Museum is similar in form to Figure 7, and is much like Worcester in color, but of a paler tone. The foot ring is in the characteristic rectangular or 'Salopian' form (see Figure 5) readily distinguishable from the neat blunt triangle of Worcester. The paste of Caughley is of a smooth creamy translucency similar to Worcester, but without the 'bluing' believed to have been deliberately introduced at the latter factory to counteract the yellow tinge caused by lead in the composition. Salopian china also contains soapstone, but in less quantity than Worcester. Pieces have been found marked with imita-

tion Chinese characters, but these are of a totally different form than those which appear on Bow.

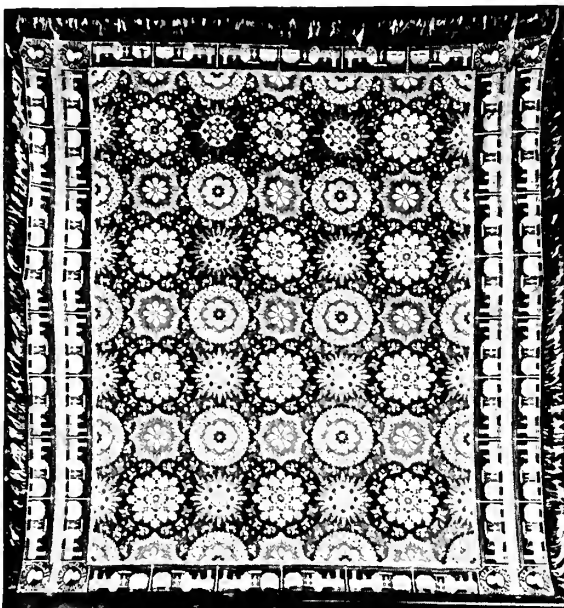
In spite of these distinguishing points, there are, of course, individual pieces of powder-blue which are extremely difficult to attribute. Nevertheless, in America there is a general rule which, for all practical purposes, it is pretty safe to follow. If a piece is of a rich sapphire-blue, definitely speckled and uneven; if the glaze is slightly crazed or spotted; if the foot is without a projecting ring, and the piece is marked with four or six imitation Chinese characters, call it Bow. There will be a dozen pieces from this factory to one from any other.

## SOME BEDCOVERS WITH A HALO ABOUT THEM

(Continued from page 195)

space of the next square are the stars and clouds of the sky. Last comes the outer border, with its tiny churches scattered along two sides, and the four harps of David, one in the middle of each side. The harps are reminders of the time when 'David took an harp,

date 1841, make it an extremely interesting one. Bogart, in his *Economic History of the United States*, 1929, says that the dates 1840-1860 gave to 'American sailing vessels the foremost place as ocean carriers in the world.' This growth began in 1840 with



A COVERLET woven in honor of the promoter of the Hemfield Railroad

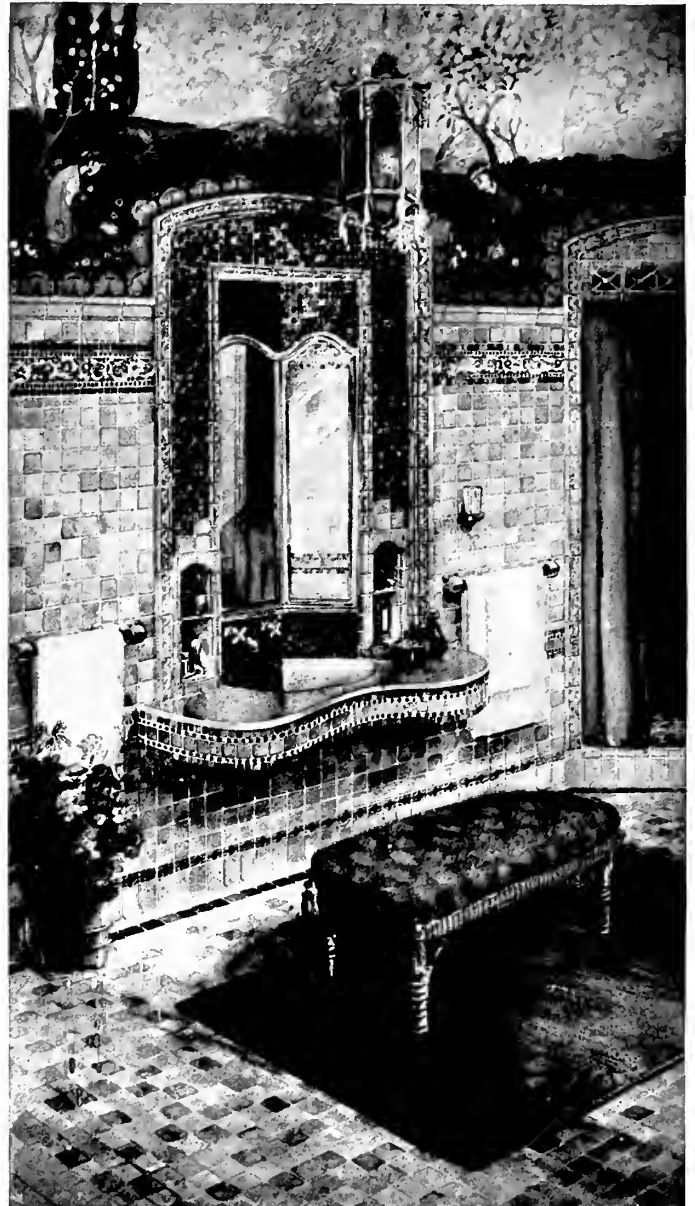
and played with his hand; so Saul was refreshed . . . and the evil spirit departed from him.' The whole group of symbols blends into a beautifully designed blue and white coverlet.

The next picture shows the ship coverlet. The delicate weaving in the floral border, the substantial houses with their neat fences and trees at the fringed end, the soft rose and white of the whole—these things would make this coverlet very desirable. But the ships in the two corners, and the

the British-China War. As a result of the war a 'large part of the China trade was diverted into American hands and led to the building of the China clippers. . . . The discovery of gold in California and Australia and the enormous emigration to those countries resulted in an unprecedented passenger traffic at fabulous rates, which, with the large immigration into the United States after 1846, gave immense profits to shipowners during these years. . . . As a result of this

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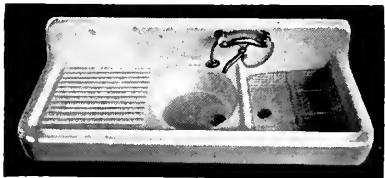
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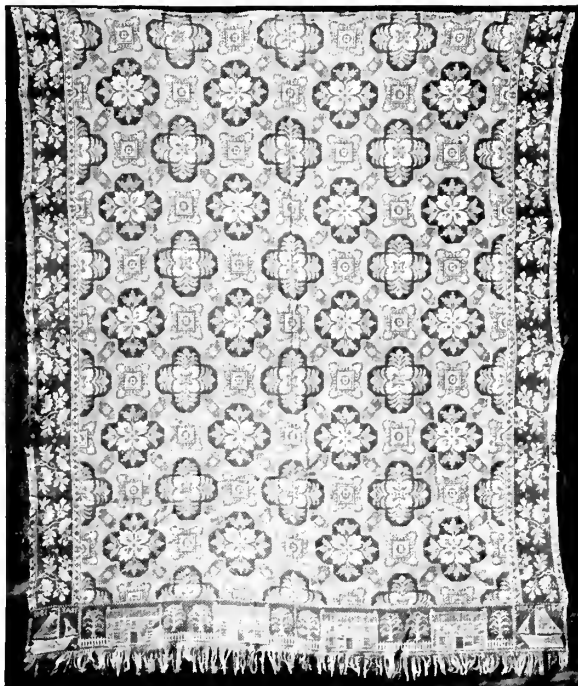
## SOME BEDCOVERS WITH A HALO ABOUT THEM

(Continued from page 221)

stimulus there was a great over-production of ships; the tonnage engaged in foreign trade grew from 763,838 tons in 1840 to 2,494,894 tons in 1861, the highest figure for foreign tonnage that has ever been reached in our history. Our tonnage was one third that of the world, and was practically equal to that of Great Britain.'

The author of the Ship coverlet, an Indiana weaver, was evidently inspired by this boom in ship-

At the time this Railroad coverlet was woven, about 1850, the United States was passing through an epochal period in its railway history. There were then 9000 miles of railroad in the country—mostly feeders to the waterways. Ten years before there were only 2800 miles; ten years later the mileage had increased to over 30,000. The great transcontinental systems were gradually feeling their way across



SHIPS in two corners and the date 1841 make this a particularly interesting coverlet

building, and wove his feeling into an enduring historical record. For a brief span of time America had bid fair to become 'Queen of the Seas'—and this is the only coverlet I know of recording that swelling feeling of pride that must have filled all patriotic Americans.

A good companion to the Ship coverlet is the Hemfield Railroad coverlet. This was woven in the vicinity of Wheeling, West Virginia, about 1850, and was designed to commemorate the building of the Hemfield Railroad at that time. A letter from James S. Murray, Assistant to the President of the Baltimore and Ohio Railroad, states: 'The Hemfield (Hempfield) Railroad Company was incorporated in Pennsylvania in 1850, and in 1851 was authorized to extend its railroad into Virginia. Construction work was commenced the latter part of 1851. The line was opened from Wheeling, Virginia, to Washington, Pennsylvania, some time prior to 1857. It forms to-day the Wheeling, Pittsburgh, and Baltimore Branch of the Baltimore and Ohio System.'

our vast country, absorbing the little fellows as they went and forcing many canals and stage lines into past history. The Hemfield Railroad, with others of that time, marks the transition from a local to a national railway system. Now the great network serves over 250,000 miles.

I can imagine the feelings of the citizens around Wheeling when news of the projected road was first noised about. The sight of a train was still marvelous to many, many people. The first regular passenger service in the United States dated only twenty years back—on a thirteen-mile railroad between Baltimore and Ellicott's Mills, where the queer little cars were drawn by horses and made about ten miles an hour. Of course great strides had been made since then, but the nearest railway terminal to Wheeling was still over fifty miles away. The promoter of a railroad for Wheeling was certainly deserving of a lasting memorial. To this weaver's mind, that promoter was worthy of a coverlet in his honor. So Thomas M. T. McKennon,



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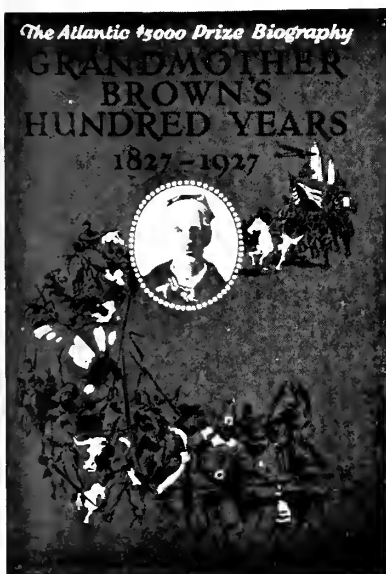
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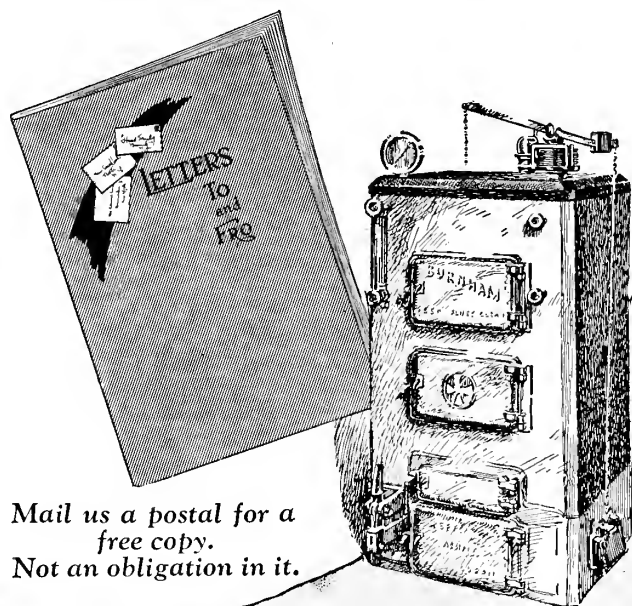
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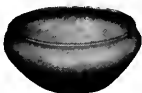
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## SOME BEDCOVERS WITH A HALO ABOUT THEM

(Continued from page 222)

first president of the Hemfield Railroad, was pictured in the four corners; and quaint little engines with their tenders made to travel round the four sides. The designs in the centre remind one of snowflake crystals, the figures are so delicately drawn and so varied. The colors are blue and white.

The coverlet itself is very rare — I hunted for five years before finding it. Three others have been unearthed in that neighborhood — one blue and red; two blue, red, and white. One of these is in a big collection of transportation items; another was purchased by a railroad official to present to a retiring engineer.

Great weavers of the older countries of the world fashioned wonderful tapestries, depicting things that seemed to them important or beautiful; and these tapestries were hung on the walls of the wealthy and the titled.

Their needlewomen were many of them of the nobility, and some exquisite bed coverings were produced, using much silk and many gold threads. America's early art along these lines is peculiar to herself. The materials used were more ordinary — and the resulting masterpieces could be found quite as often on a quaint spool bed as on a magnificent carved four-poster. Almost every home had its spare bed and company cover. Most of these best bed coverings were intended to have a sort of halo — to be handed down religiously from mother to daughter, and to be used only on special occasions. Every one of these heirlooms is entitled to a certain reverence from the descendants of the people who made them. I think, however, the six pictured here particularly deserve a place of honor in the hearts of all Americans.

## STATISTICS AND HOME LIFE

(Continued from page 180)

make housekeeping easier and that our grandparents never dreamed of. I think those houses will not soon be deserted.

I see in my town an ever-extending and ever-improving public-school system, for children who live at home. I see better library facilities. I see a growing interest in gardening. I see families eating three meals a day at home.

Professor Ogburn attributes the deplorable changes which he cites to our mechanical age. But that mechanical age has not merely developed hotel kitchens and canning factories and outside attractions. It has done even more for the modern home. Why does n't someone compile statistics of the number of oil burners now in use in homes where father used to have to shovel coal and lug ashes from the cellar? Or the number of electric refrigerators that have supplanted the old ice box? Or the number of electric washing machines, for that matter, and dishwashers, and electric flatirons, and vacuum cleaners, and all the rest of the modern home accessories? Such statistics, I fancy, would tell a different story.

If, by these and other means, drudgery is being eliminated from housekeeping, surely that is not making the home less attractive. If women go out more than they did in grandmother's time, it may be because modern invention has

given them more time for going out, not because they care less for their homes. The fact that grandmother toiled twelve hours a day within the four walls of a house did not necessarily make that house any dearer to her. Wash day and sweeping day were not occasions on which the men folk cared to hang around, either.

And homes are being made more beautiful. There is no question about that. Current styles in furniture and decoration are much more tasteful than they were in the nineties. Surely these things contribute to the attractions of a home and counteract disintegrating influences. It could be demonstrated, I think, that they are symptoms of home attachment. People would not spend so much money on unloved homes. Why don't the statisticians gather figures on the amounts spent annually for rugs and curtains and furniture and wallpaper, and compare them with the expenditures of 1900? And radio sets. Why, the money that is being spent every year on American homes must be stupendous. It would certainly make the proprietors of restaurants and delicatessen stores and steam laundries and hot-dog stands a little more humble about their statistics.

And finally there are the intangible, imponderable, spiritual factors concerning which no statistics can well be compiled. Even

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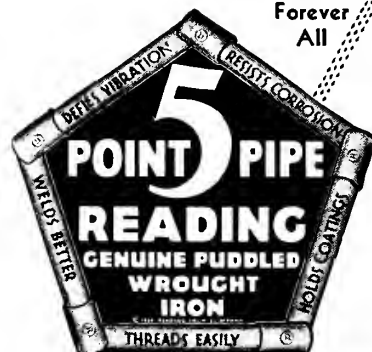
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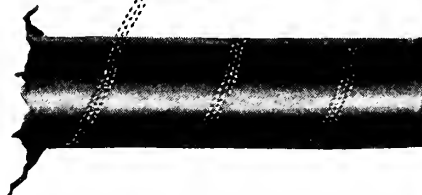
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## STATISTICS AND HOME LIFE

(Continued from page 224)

Professor Ogburn is stumped when he comes to that. He admits that one of the functions of family life is what he calls 'affectional,' but he has no statistics to offer of family affection and the love of home. 'With the more or less irrevocable nature of the changes occurring in the family,' he says, 'the future of the family — and the future of that spirit of family life with its moral connotations and social values — rests pretty much on this affectional function. The evidence so far presented throws little light on whether this function has declined or not or what its future will be.'

WELL, is n't that the crux of the whole matter? If people still love their families and their homes, apartment hotels and moving-picture palaces and automobiles are n't going to uproot them. Let the pessimistic statis-

ticians have their say. When they are all through with their figures, we shall still remain confident of the stability of the American home.

You and I know that the towns we live in are filled with happy homes. We know that the United States of America is a home-loving nation. We don't have to compile figures and compute percentages to prove this; we know. That is because we have observed and experienced something of what love of home is, and family loyalty and cohesiveness and affection. We know what comfort and contentment mean, and we know the satisfaction that comes from living amid lovely and tasteful surroundings. We have an understanding of the pride of ownership and the joys of daily intimacy with those we love.

Statisticians do not deal in domestic beauty or domestic love.

## THE CONSISTENT COLONIAL HOUSE

(Continued from page 172)

mean. The proportions of the porch, the simplicity of its construction, the paneled door, the use of wrought iron, the hardware, recall the Colonial. There are, throughout the design, details which are definitely not of the period, but the design attains the spirit of simplicity which is Colonial. In several of the doorways here illustrated there are deep shadows. We should remember that all design is primarily a contrasting of light and shade. The Colonial is naturally an architecture of rather flat surfaces and few shadows. The architect, therefore, often finds the shadows cast by a projecting porch or a deeply revealed doorway a pleasant element.

Now to turn to the other exterior details. The windows in the consistent Colonial house are never elaborately grouped; seldom, indeed, are they grouped at all. We usually find single windows rather evenly spaced, often symmetrically, around a central doorway. They are generally not overlarge, perhaps because of the influence of the earlier mediæval houses. They have small panes of glass, six or twelve, or sometimes even sixteen, to a sash. To us to-day large sheets of glass are incongruous in a consistent Colonial house. It seldom occurs to us, however, that had our forefathers been able to roll great

sheets of glass, the Colonial, as we know it, would never have happened, not simply because of glass sizes, but because an advanced technical knowledge in the matter of glass would carry with it a broader knowledge in the fabrication of other materials. It is perhaps fortunate for us that advance in building science, like the history of all human events, is gradual rather than sporadic.

The eaves of the Colonial house are simple and of slight overhang. Rarely do they project more than a foot from the house wall, very often much less. They are made up of few mouldings — indeed, in the earlier examples, often with no mouldings at all. The chimneys are most important features. In houses of the early type they are likely to rise from the centre of the plan, often towering masses of brick of intricate design. In later houses they decrease in size and become simple in design, but multiply in number, so that a house has usually two and sometimes four. In our modern Colonial, with the urge of economy upon us, and also because of our central heating systems which make fireplaces a luxury for important rooms rather than a necessity for all rooms, we tend again toward fewer chimneys, but we need to study them carefully for design and proportion.

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## THE CONSISTENT COLONIAL HOUSE

(Continued from page 225)

They can make or mar a good roof line. It will be consistent, and probably the happiest thing we can do, if we cap them with slate or bluestone or with one or two courses of brick slightly projecting.

There remain the dormers, which have ruined many a modern Colonial house. When the earlier generations built their story-and-a-half cottages with either the straight pitch or the gambrel roof, they usually did not use dormers. If these were added, they were small and almost invariably good in design. To-day we attach more importance to our second-floor rooms. Frequently we want the charm of the cottage, but with the accommodations of the larger house. So we proceed to lose both with the so-called shed dormer, which is a continuous dormer running almost the entire length of the house and destroying to great extent the cottage charm. We achieve the incongruity of a structure with cottage ends and two full stories in the middle. In the true Colonial cottage the dormer is small and seems to be all window.

It never dominates the roof nor interferes with the line of it. In the two-story and attic house the dormer is still harder to make attractive.

The third floor, originally the attic, — to which were consigned innumerable household goods, too dear to throw away, too shabby to be presented below stairs, — required few windows, and they could be placed in the gable ends. Thus the crowning glory of the Colonial house, its expanse of finely sloping roof, was uninterrupted by dormers. Our attic rooms are to-day often of more importance. They must be lighted. It behooves us who are striving for the consistent Colonial house to keep our dormers unobtrusive, finely proportioned, and simple in detail. They must not seem to project from the roof like pointing fingers, but rather to nestle into it. It can be accomplished, given sufficient patience. Indeed, throughout the design of the consistent Colonial house patience and restraint — which leads to simplicity — are necessary if one is to obtain the desired results.



6. THE PROPORTIONS OF THIS PORCH, *the simplicity of its construction, the paneled door, and the hardware, all recall the Colonial, although many of its details are definitely not of this period.* Edgar and Verna Cook Salamonsky, Architects

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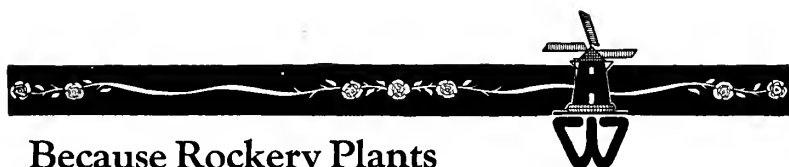
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## THE DISTINCTIVE TOWN

(Continued from page 191)

plan much of the misunderstanding and friction between planning commission and subdivider is removed. He can no longer say that the decision against his proposed layout is without basis or is arbitrary and discriminating. For now the decision of the planning commission rests on the master plan, and the master plan is a guarantee that the relationship of all undeveloped areas to the existing plan of the city has been carefully studied. Even before the subdivider considers a layout he consults the planning commission, and both the master plan and a competent adviser on the staff of the commission are at his service. It is a rare case when he does not find it very profitable to take the suggestions of the planning commission and to make his layout conform to the proposed streets of the master plan. Winning the support of the land owners of a community to the principles of design in town building is a long step toward making the town distinctive.

Cities are spending millions on rebuilding their street systems, not to achieve distinction, — unless a freer traffic movement is distinctive, — but to carry on business more efficiently. It is useless to speculate how much of this great expenditure could have been saved by better methods of land subdivision or more efficient control by the municipality. Doubtless the growth of hamlets to cities could not have been predicted, nor the use of the streets by the motor, but certainly many of our cities seem needlessly encumbered with a costly inheritance of jogs and dead-end streets. The little places of to-day have a big advantage. Their mistakes are fewer. They are in a better position to forecast future needs. They have no excuse for saddling themselves with the costly misfits of the older or bigger cities.

Master plans will also induce owners to make much more liberal reservations of land for open spaces. Except in the higher-class subdivisions of the country, which are also the highest in price, there is even to-day little setting aside of land to remain unbuilt upon and to be enjoyed by all the people of the community. Landowners have rarely appreciated that attractive surroundings increase property value, or that the cost of improving land of rough topography is greater than any return from it.

In several plats of land, totaling three hundred and twenty-four acres, subdivided in 1924 in the city of Syracuse, New York, only

half an acre was reserved for open space. The experience of Westchester County, New York, should be convincing. The Westchester County Park Commission, which began operations in 1922, has spent about \$40,000,000 in developing the outstanding county-park system in the United States. This park plan makes use of the wooded streams for parkways and the wooded hills for reservations.

In the three years before 1922, the assessed valuations of the county increased each year about \$60,000,000. From 1924 to 1925 the assessed valuations increased \$100,000,000; from 1925 to 1926 they increased \$150,000,000, and from 1926 to 1927, \$180,000,000, or an annual increase three times that of the period before 1923. A great part of this increase, it has been generally agreed, has been due to the transformation of areas unsuitable for building development, some of them even unsanitary, into parks and parkways of great beauty. Westchester has found that attractively developed open spaces are the best neighbors.

What should the master plan contain? There should be, first, a determination, after careful study, of the lands best suited for building development. From a study of many communities of all sizes in all parts of the country, it has been found that at least 75 per cent of the total area in any town site should be set aside for residences and for the streets that serve them, that business and manufacturing together take up not more than 10 to 15 per cent. The proportion between business and manufacturing will depend on the kind of town. In the better residential suburbs less business area will be required and there may be no need for manufacturing space. These are admittedly but rough guides in the allotting of land for use, but it is to be noted that at least 10 per cent of the total area is left for open space, and it seems reasonable to insist on this minimum. Ideally, all the land not well suited for building should be kept open and some or all of it eventually become the property of the town for development as parks or playgrounds. A rocky hillside, an abandoned quarry, a wooded stream, all too costly for intensive development, are fine community assets and will make surrounding lands more valuable for residential use. A piece of wet meadow land is turned with but little expense into an admirable playground.

This basic determination of the distribution of land uses will, of course, be modified with the town's

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## THE DISTINCTIVE TOWN

(Continued from page 228)



THIS SWAMP at Wakefield, New York, was transformed into a section of the Bronx River Parkway, as shown below

growth. Although the master plan is not, and should not be, a cast-iron mould, it will tend to give a desirable permanence to the division of land between building use and open space. The allotment of building land between residence, industry, and business can be made even more permanent through the zoning system as practised in seven hundred and fifty cities of the United States, with the full sanction of most of the state courts and of the Federal Supreme Court. However legally sanctioned is the right of the community to compel conformity to zoning regulations, the *persuasion* of a logical plan of development is usually effective and may save the community much litigation.

All the principal streets should be laid down on the master plan. These include not only the highways for through traffic, but whatever other traffic streets are

needed within the town limits. This main thoroughfare system should be planned as a unit. Its essential purpose is to provide easy circulation of traffic. The streets will be wide and straight, as wide as the predictable traffic needs dictate, and as straight as the topography and existing developments permit. They will not be desirable, and may even be unsafe, as places of residence. Yet it is hardly likely that business can absorb all the frontage on traffic streets. How to use the surplus will test the planner's ingenuity.

Inside the main thoroughfare cordon, the residential-street system may be left to the individual developer, subject only to approval by the planning commission or other town authority. Through traffic has no place on these streets. It has been discouraged effectively by paving only the central portion of the



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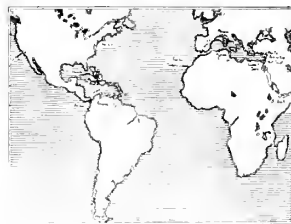
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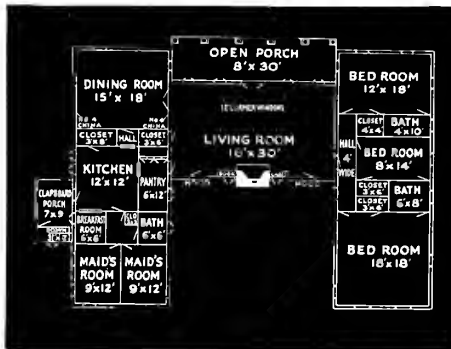


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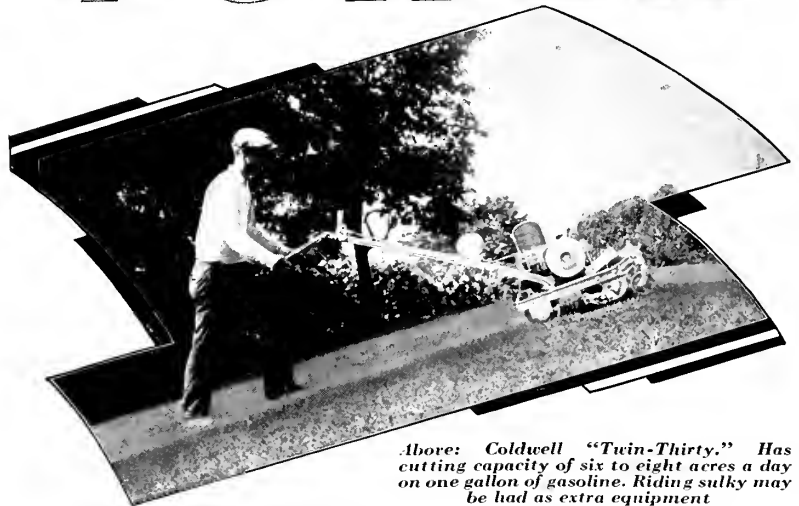
They occasionally neglect their duties for social pleasures, and even decline to feed their young. They are not above trying to deceive the shepherd. They fight. They get themselves killed in several ways, ludicrous or pitiful. When they are bad they would madden a saint, but when they are good they're endearing. . . . Here is a book which with dry, pithy humor tells

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## THE DISTINCTIVE TOWN

(Continued from page 230)

roadway to a width of sixteen to twenty feet. It has been prohibited in Radburn, New Jersey, by providing no through streets inside the bounding traffic roads. All residence streets are culs-de-sac or garden places about thirty feet wide, with a turning circle at the end. Two of the chief advantages in planning traffic streets and residential streets, each as a separate and complete system, are that traffic will flow more continuously, since it is not broken so often by cross-traffic movement, and that residential streets, freed from traffic movement, are made quieter and safer. The more varied these streets can be made in alignment and cross section, the more interesting will be the result.

Public open spaces are primarily for rest and play, but incidentally they contribute much to the variety in town design and to the charm of the town picture. Fortunate is the town which has a little river, a pond, or a bordering range of hills. Here are the natural parks and playgrounds. But even a prairie site can be made distinctive by a wise distribution of open spaces. It is a good and growing practice to have the school and recreation centre on the same site. Both are best situated in the centre of school population. Both have been found to serve best a district within a radius of one-half mile. An acre for a school site is entirely old style. Five acres for an elementary school, eight for junior, and ten for a senior high school are modern minimum standards.

If we take one hundred and sixty acres as a development unit and set aside at least 10 per cent of this total for open space, we shall have an elementary school site of at least five acres and enough left for other community uses—a neighborhood park, an athletic field, or several smaller landscaped parks.

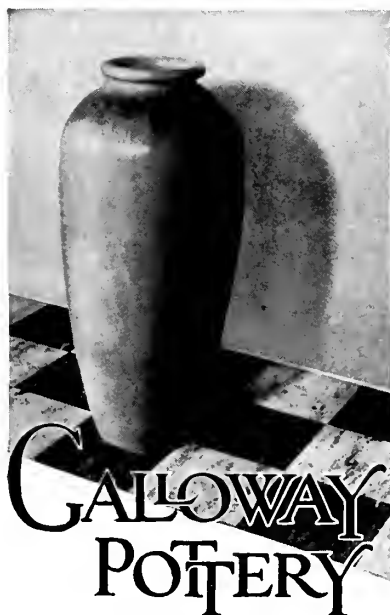
School buildings, architecturally fine and set in parklike surroundings, are being built each year in greater number, and are the show places of many towns and cities. The people have confidence in their school boards and will support generous school budgets. The trend of school population can be foretold with accuracy and the school site can be selected years in advance of actual need. The best policy is to buy ample sites at acreage prices before the land is cut up for streets and lots.

The next best policy is to express the intent of the community by defining the site on the master plan. The poor alternative is to wait until the best site is gone and any adequate site is hard to find and expensive to buy. Towns should never be forced to buy or condemn houses in order to make room for schools.

The site for the town hall should be on the master plan. The municipal building to-day is rarely a credit to the community. It is a relic of the time when town affairs were the concern of the few who did not welcome public participation. Now, with the great growth of local organizations with civic purpose, with the increasing interest of women in town affairs, the hearing room in the old town hall is outgrown and unfit, and the whole building ought to go into the discard. In most of the small towns and cities of the country there is still a fine chance to create a civic centre where there will be land enough to set off worthily the town hall and the central library. There are a few small places in the country which have civic centres of distinction.

Verona, in New Jersey, a borough of 6000 people, grouped its town hall, library, and high school on five acres in almost the geographical centre of the town, and behind the high school is an athletic field of several acres. Suffield, Connecticut, has an interesting village centre consisting of a sixteen-rod street tapering at both ends like the deck of a huge battleship. On either side amidships are the library and old church; off the forward deck are the town hall, post office, and the more recent church; on the starboard quarter are the buildings of an old academy; the Civil War monument and the roll of honor are well placed in the centre of the forward deck. The village greens of New England towns are priceless assets.

Street design, open-space distribution, public-building sites, are the highroads to distinction in town building. They are now or they can be in the control of the community and are best controlled through the agency of a master plan. Public improvements may mean bond issues and increase in tax rates. The cost of distinction may be calculably great, but the cost of ugliness is incalculably greater.



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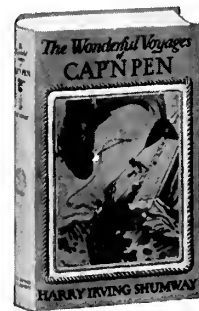
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## POLISH PAPER CUTTING

(Continued from page 179)



DEPICTING the lord of the manor and his horses

burnt-orange, royal-blue, crimson, and cerise.

These same colors the Lowicz peasants weave into their full-gathered, broad-striped skirts which copy after a fashion their landscape all striped with fields of bright-hued grain, which reiterate their poppies and cornflowers and golden wheat. Indeed, the very same colors which you see in their paper cuts you may see in their poppies and pinks and cornflowers as they weave them into wreaths to offer to the master of the manor at the harvest celebration, or as they bind them into garlands to place at the feet of their saints whose crude calvaries are placed so intimately in the fields. Doubtless paper cuts as well as textiles were originally colored from roots and herbs and vegetables. Certainly the beet-root color of the *barszcz*, the famous Polish soup, is ever present in their paper cuts as well as in their weaving and costuming.

If you should ask the Polish girl where she gets the designs for her paper cuts, she would assure you that she does n't even know. She would insist that she just begins and that the design takes form automatically. Given a few bits of paper and a pair of clumsy, rusty shears which look scarcely fit for cutting rough grass, she will, without further thought, produce designs of remarkable intricacy and fragility. Until one has seen these girls at work it is impossible to believe that even the tiny grains of pollen on a flower can be cut with the huge shears. Such daintiness of touch is amazing in hands accustomed from childhood to rough work. The paper is often folded dozens of times to make equilateral side effects, and bits of color are layered five or six deep by means of the white of an egg rubbed on and smoothed over with a chicken's feather.

So intimately do these peasants know their leaves and flowers, birds and beasts, that they cut them without glancing at a model even if one should be near by. They really seem to work after the fashion of the blind sculptor who, through his

sense of touch, externalizes his innate knowledge of line and form. All the time that she is cutting, the Polish girl's subconscious mind is at work, and without knowing it she has patternized not only naturalistic forms about her, but motifs which have come down to her ancestrally. It must be remembered that she has seen no painting or sculpture beyond that in the nearest village church.

There are three distinct types of design. First, those cut in one piece of paper, which represent in symmetrical form trees, crosses, birds, horses, rabbits, pots of flowers. These depend for their interest not on color but on form, and are like pictures cut in wood with a fine knife. The second type is the circular-star shape which seems from across a room a sculptured thing, which is only lighted but not dominated by color. The third group is non-symmetrical and employs many bird and animal as well as floral motifs.

While the work varies according to the village where it is done, there is not a fixed style anywhere, for the paper cut remains a matter of highly individual expression. Those made at Lowicz have the greatest artistic value and are more original in design than the others, a bit less Oriental and patternized. The paper cuts of the Kurpies on the right banks of the Vistula and of the Bug Rivers closely resemble in design the work on their wood sculpture, their little chapels, their crosses and chalices. In the districts of Kolno and Ostrolenka they are in solid colors—red, purple, black, green. Between the left bank of the Bug and the right bank of the Vistula they are not striking in color or design, but are unusually pretty, dainty, and very much cut. On the western frontier by Poznan they are rarely used, and never in the mountains. Where the peasants make leather work they don't make paper cuts.

There is in many of the paper cuts a strong sense of the Oriental; Persian and Arab, Turk and Tartar—each trader and each

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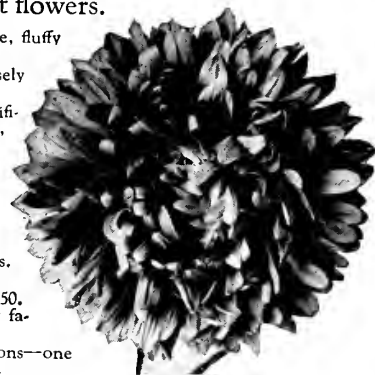
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## POLISH PAPER CUTTING

(Continued from page 233)

invader has left his mark. Many of the designs show strong kinship to those used in wood carving in other parts of the country. The cut-leather work which is applied in design to peasant costumes led on quite naturally to cutting after the same fashion in another medium. Brass and porcelains repeat many of the paper-cut patterns. The husband beats into a certain design the brass powder case which he slings over his shoulder as he goes hunting, or the hilt of the knife ever ready at his belt. His wife uses the same

never were in heaven or on earth, but only in the peasant's imagination, strut here and there in the midst of trees and flowers. Geometric, floral, and foliate motifs are sometimes used in the same design with human figures. A peasant bride and groom are shown with the village priest, or a ploughman with his horses, but birds and flowers remain the most popular subjects.

About his familiar birds and flowers the Polish peasant hangs a wealth of Biblical legend which is the product of his own imagina-



CUT-OUTS made to hang beneath paintings of their saints

pattern in her cutting, though she colors it with her own individuality; but wood carving belongs to the mountains, where wood is plentiful and life difficult. Paper cutting comes where life is a bit easier.

Particularly popular are the circular disks whose radii are twisted and turned into a dozen different forms, and the long, ribbon-shaped panels with fringed ends which resemble the priest's stole and are placed beneath the saints' pictures that adorn every cottage. The designs on some of these are suggestive of the rich ecclesiastical embroideries to be found in the village church. Other long, narrow panels in border design fit the rough beams of the ceiling and are surely derived from the elaborately painted beams which adorn the ceilings of the Polish nobleman's home and were used as early as the thirteenth century. Many of the paper cuts served as charms to ward off evil influences from the home, and, though they now have a Christian meaning to the peasants, doubtless originated in symbol from days antedating Christianity. Many of the paper cuts show the cross in design; some are shaped like the monstrosity; those made in recent years show marked influence of cloth and ribbons bought in shops. Dogs and horses, peacocks and pheasants and birds, that

tion, — charming simple stories that they love, — so for them each paper-cut flower or bird has a meaning that is lost to the stranger. The sun with its rays is used in paper cuts as it is on the carved-wood doors of the peasant cottages. It is the time-old symbol to be found on brass amulets for horses in old England, and in the wood carving and metal work of ancient Brittany, in each case a survival of the sun worship of pre-Christian days. Both the Perugian towels of fifteenth-century Italy and the early Sardinian bridal-chest covers show a naïve treatment of human and animal forms similar to that of the Polish paper cuts, due in part to naïveté of mind and in part to the exigencies of technique.

Slight and whimsical a development of art as these peasant paper cuts may seem, they are nevertheless absolutely original. Nor can it be denied that the peasant paper cut is closely allied to modern Polish art in various forms. The flat effect of one plane surface layered upon another in patternized form is to be traced in embroidery, weaving, porcelains, wood sculpture, leather work, and obviously in modern painting and stage setting. This is a thing distinct from repetition of design motifs, which comes about automatically when artists change from one medium to another.

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## POLISH PAPER CUTTING

(Continued from page 234)



DISTINCTLY ORIENTAL in motif are this design and the one below

Go to the opera in Warsaw and see *Pan Twardowski* with its remarkable modern curtain drops, and you can have no doubt that the artists who painted these scenes have been well accustomed to the smooth, flat, clear-cut technique achieved by sharp metal edges. Go to the Poznan Exposition and explore at leisure the Palace of Fine Arts. There among the best of the paintings exhibited you will find the canvases of Sichulski, Piotrowski, and Stryjenska. Sichulski paints peasant scenes in a palette as vivid as the paper cuts themselves, — purple, cerise, emerald-green, — effects often explosive, always arresting, but *au fond* influenced by the old paper-cut technique, which of course he has raised to an artistic level beyond its original possibilities. More pleasing than these and more original are the paintings of a young Warsaw artist, Thaddeus Pietroski, who has done four remarkable canvases of the Four Seasons, now at the Exposition. They are cleverly executed and remarkably pleasing both in palette and in pattern. To the eye wearied of the insinuating curves of many generations of painting and seeking escape from the conventionally composed canvas, these sharp outlines which bespeak scissors or knife make definite appeal. Stryjenska, with her powerful, vivid peasant dance figures, both in painting and in *kilim*, has achieved

this same direct, clear-cut effect. The truth is that the clean-cut edge and the clearly incised outline have found permanent expression in media that will long outlive the peasant's paper cuts.

It is dangerous to say dogmatically that a certain modern Polish technique results from the peasant paper cut, for both are descended from that Oriental art which patternizes all things rather than treats them in naturalistic form as the Greeks and their followers did. Poland's sixteenth- and seventeenth-century paintings on glass are flat-planed, and have all naturalistic forms subjugated to pattern. So are her strongly Byzantine madonnas, paintings (not images) which can be found in every peasant house. Doubtless the peasant's formalized paper cuts are but one small arrow pointing the way toward Byzantine love of pattern and Slavic love of color, but they have helped create for the strongly national art which is rising in a new Poland a fresh sense of line which is not confused and forms which do not melt one into the other. Bred of the ingenuity of the unlettered and achieved through the Polish temperament, which combines Occidental energy with Oriental patience, the peasant's paper cut has admirably served its purpose of keeping alive an innate manual dexterity and linking the old art sense with the new.



## ONE MORE OLD HOUSE ADAPTED TO MODERN LIVING

(Continued from page 187)

was found an oven hook which may now be seen standing by the fireplace. Convenient as the well might have proved next to the dining-room table, we nailed down these floor boards for safety

with handmade nails found in the dirt of the cellar. This was the only room in the house where we had to disturb the flooring at all, and here we had only to relay the old boards in one of the former

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## ONE MORE OLD HOUSE ADAPTED TO MODERN LIVING

(Continued from page 235)



THE SILLS of the old house had completely rotted and had to be replaced by new ones which were inserted by jacking up the house

rooms, since on removing the partition we found the floorings of the two rooms running at right angles to each other.

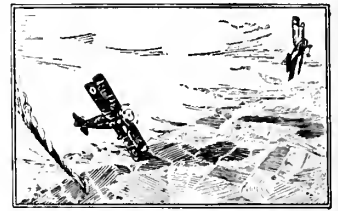
One-half the rear of the first ell, which was originally a back entry, was easily turned into a most modern pantry and kitchen, somewhat gayer than formerly, owing to a background of very light gray paint with the panels and edges of the shelves picked out in very bright vermillion. The remaining part of this ell, an otherwise useless room, was turned into a porch by the simple act of removing two outside walls and installing screens — and delightful it is, opening on to an old-fashioned garden at the side with a vista behind over a wooded pond. During the removal of the walls the ceiling fell down, revealing great beams, hand-hewn and darkened by age, so we surfaced the inside walls with narrow clapboards stained to match the ceiling beams. Also hidden under this plaster were found newspapers over a hundred years old, which I had glassed over, preserving an authentic record of age and furnishing much *divertissement* because of the advertisements of Jamaica rum, peculiar medicine for more peculiar ills, and various articles offered for barter. One delightful advertisement states that 'Mr. Choate's School at Essex may be attended during the next term of twelve weeks for \$4,' and we are likewise informed that Sir Walter Scott has just returned to England from a pleasure trip to the Mediterranean. Upstairs we left one of the large rooms intact and divided the other into a normal-sized bedroom, a bath, and two closets. And in the ell was an unusual upstairs oven room which was turned into more closets and another bathroom to accommodate the two ell bed-

rooms. Thus we solved another problem, the scarcity of closet room. The only other construction upstairs was in the ell, where we made a delightful sleeping porch out of a third bedroom — a very luxurious porch with many casement windows and one of the nine fireplaces.

Happily we had some old family hardware which matched that in the house. This fitted in on the many closet and cupboard doors that we had installed and not only made them seem part of the original house, but helped make us feel that the house had belonged to us for years. On one closet upstairs we found a beautiful pair of butterfly hinges which by some quirk of fate had remained undisturbed.

Wiring the house was truly an accomplishment, boring holes through the rocklike oak beams proving more difficult than was expected. What few fixtures were placed in the house were of the simplest tin-sconce type — we chose untreated tin rather than other material as it aged quickly, giving the effect of pewter and being quite in keeping with the simple farmhouse type of that period.

For the wallpaper we endeavored to match the quaint conventional designs found on the bottommost layer of paper, which in some places was covered by seven or eight layers of later wallpaper. On many of the walls we found the original paper had been laid over bare boards, plaster being in those old days quite an extravagance. This was particularly true around the chimneys. The floors downstairs were scraped with considerable difficulty, owing to the unevenness and the number of layers of paint. These boards are so old that a simple application of oil gave a most



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# ONE MORE OLD HOUSE ADAPTED TO MODERN LIVING

(Continued from page 236)



ONE HALF OF THE REAR ELL was turned into a modern kitchen and pantry, while the remainder became a porch by the addition of screens. This opens on to an old-fashioned garden



pleasing dark brown finish. The floors upstairs which had not been exposed to as much use were so thickly covered with paint that it was deemed inadvisable to try to restore them, and they were finished in a battleship-gray with black spattering.

In the company room (also called 'wedding' or 'funeral' room) we placed our fine pieces of furniture with the expectation that—as in the old days—they would be less used, or abused. And here we found that pieces of various periods would go harmoniously together as if they had been acquired by different generations of the family.

The dining-room has the ladder-back chairs of maple with a Pembroke table of simpler lines, which, together with a maple clock, serving tables, and a Welsh dresser, stand out against a delicate green-tinted wall. The ceiling was so

low here that we were obliged to set the cupboard into the floor.

On the upper floor we found that our old field beds with their testers and the simple Windsor chairs really belonged in the bedrooms, and the old cotton prints hanging on the walls might once have served as the original spreads for these same beds.

There are two ways of restoring old houses. One, to do everything at once; the other, to do all that is necessary at once and leave some things to be finished in due time. For this second way there is no defense. A summer kitchen in the cellar with logs in the ceiling and a brick floor had enormous latent possibilities—and still has. It remains unrestored and bids fair to do so, there being too much pleasure and enjoyment in living in the rest of the house even to think of the possibilities which still lurk in cellar and attic.



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## OUR HOME BUILDERS SERVICE PLANNED THIS COLONIAL HOUSE

(Continued from page 201)



THE BEDROOMS, too, have old furniture. Here are an old-fashioned star paper in pink and landscape chintz in rose shades

are painted butter color and blue. On the walls are little needlework pictures over a century old, made by a grandmother of the family in her girlhood. A mahogany chest of drawers in this room, like many other pieces in the house, came from the old home of the owner's father in Angelica, New York.

The other bedroom has pale pink woodwork, an old-fashioned star paper in pink, and landscape chintz in shades of rose. The furniture in this room is mahogany, the bed a four-poster with

mushroom posts and candlewick spread. Framed silhouettes, repeating the black of the hardware and light sconces, hang on the walls. In both bedrooms are little hanging shelves, for books and 'what not,' painted to match the woodwork.

This little cottage is the first unit of what may some day be a large Colonial house. At present the owner plans to use it for a summer home, although it is well insulated and provided with a full basement and gas furnace, for year-round comfort.



AT THE TOP OF THE STAIRS is the candle shelf where one picks up one's brass or pewter candlestick to light the way to bed

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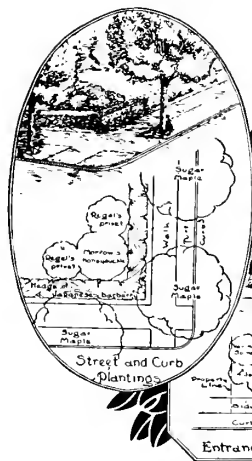
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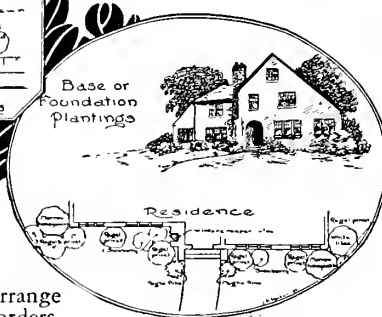
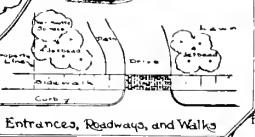
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# Window

*Mary Jackson Lee will show you on these pages each month the best of the new things found in the shops*



# Shopping

*We cannot purchase for you, but for your convenience the address of the shop mentioned is given at the end of each item*

IF you want to give a truly lovely wedding gift to a bride whose possessions will be many and exquisite, you could not make a better choice than the silver tray in Figure 1. It is n't really a tray, properly speaking—it's just a broad (12") shallow platter or plate. Salads can be arranged so temptingly and are easier to serve from this plate than from a bowl; cold cuts or *hors d'oeuvres* can be spread out enticingly for a Sunday-night buffet supper. And if you are going to be even more generous, there is a beautiful sauce or gravy boat in the same pattern—to hold the French dressing or the mayonnaise. This is 7" long, while the accompanying tray is 8½"



FIG. 1

long and 5⅝" wide. The tray is priced at \$68.00, while the gravy boat and its tray are \$60.00. These prices include, of course, packing and carriage. Particularly appropriate to weddings is beautiful sterling silver, for it makes a distinguished gift and one which will be a pleasure to its recipient even several decades hence.—THE BAILEY, BANKS & BIDDLE COMPANY, Philadelphia.

ANYONE can sell me a leather box; there is for me a fatal fascination in them—fatal so far as my purse goes. There always seems to be something I can't resist—the color, or the workmanship, or the utility. The tooling of the one in Figure 2 was the reason for my desire to possess it in this

case. For all it is Florentine, the workman forgot his old conventional designs and applied the gold tooling in a simple geometrical pattern that makes a very smart thing of an old art. I suppose one

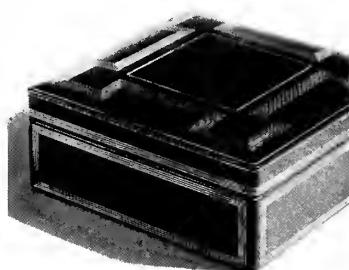


FIG. 2

could find so many uses for this box—it is 7" square and 2¾" deep—that it would be futile even to try to enumerate them. It is lined with self-color moire and velvet, however, so suggests itself for trinkets and such dressing-table uses. It would, too, hold men's handkerchiefs very neatly. I was especially pleased with the deep-red one, but it comes also in extremely good tones of tan or brown, in green, in blue, and in many pastel shades. You can just take your pick of almost any color that would suit the spot you have in mind for it. Postpaid, the price is \$12.00.—LOETITIA TOMASINI, 353 Fifth Avenue, N. Y. C.

AS long as there are men in the world, there will be pipes; as long as there are pipes they will have to be cleaned, and as long as they have to be cleaned there will be

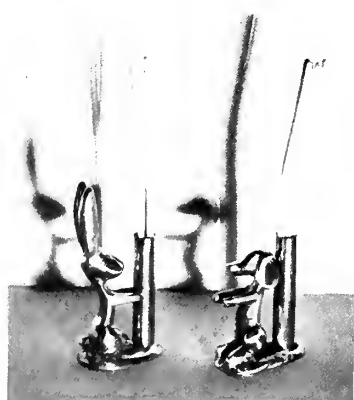


FIG. 3

pipe cleaners very much in evidence about the home. But who could possibly be annoyed at seeing pipe cleaners efficiently held by such a competent rabbit or faithful dachshund as those shown in Figure 3? Surely not even the most crabbed old maid or meticulous housewife could voice a protest, and the pipe owner himself would particularly appreciate this convenient method of holding his necessary tools. The holders are made of heavy brass and the animals are in reality even more appealing than they look in their photograph. The actual holder measures 2¾" in height, and either animal will be shipped, postpaid, for \$1.50.—THE PEEK-IN ART SHOP, 124 Mount Vernon Street, Boston.

THE lamp in Figure 4 is very satisfying—it is simple but not unsophisticated. If, in thinking



FIG. 4

over your spring refurnishing, you've discovered two or three dark corners around the house, here is something to light them up. The base looks like pewter, but in reality it is white metal with a pewter finish and is much heavier and better as a lamp than would be a pewter candlestick of the same size. The shade is creamy parchment bordered in Chinese red, green, yellow, blue, violet—almost every color you could think of. Thus while the narrow edges may pick up a color scheme you have a lamp that on the whole is neutral in tone, which may be advantageous when you wish to shift

it from one room to another. Although this is quite usable in a Colonial setting, it also may be combined with more formal things. The base, wired for one light, is 11" tall, while with the shade it is 15" tall. You may purchase the base separately for \$5.00, or with the shade for \$8.50. These prices include packing; shipping will be by express collect.—NATHANIEL B. BEAMS SONS, 15 West 51st Street, N. Y. C.



FIG. 5

RATHER simple, even primitive in shape, are the pots in Figure 5, but they have that unmistakable distinction found in all handmade pottery. The originals of these jars were old ones brought from Sicily, and now they are being copied here in this country in the Narrow Valley Potteries of upstate New York. Just now it seems a bit early to be planning trimmings for your terrace, but the larger of these jars is simply gorgeous when planted with petunias or with geraniums, and of course they both are excellent for ivy. These are made of terracotta, attractive in its soft pinky tan as it comes and infinitely more beautiful after a few months of use when it has assumed the delightful patina of century-old jars. They have drainage holes, which is important if you want to plant them rather than to use them as masks for pots less decorative. The larger one, which is 11½" in diameter and 6½" high, costs \$4.00, while the smaller one, which is 7" tall and 7" in diameter, costs \$2.50. These prices include packing; express is collect. If you have next winter in mind you could n't do better than to plan for the larger pot full of tulips or hyacinths.—MRS. WILTBANK, 764 Madison Avenue, N. Y. C.

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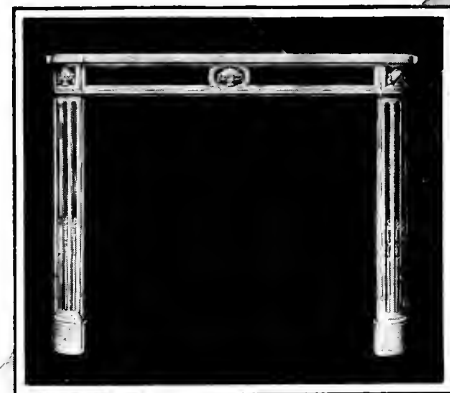
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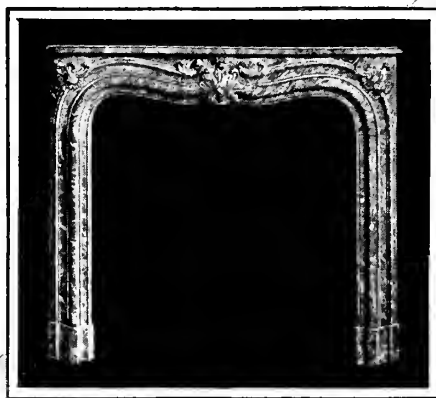
# REGAL BEAUTY *in these* *Period French*

Such periods as Louis XIV, Louis XV, Louis XVI or Empire are not merely designations of time; they also correspond to a tangible reality; the influence of King and court upon the evolution of these styles. Few, of course, have the time to delve into such matters for themselves, but when it comes to the fireplace, which so often is the focal motif for a period interior, the mantel together with its proper accessories, must be authentic and beyond criticism.

For generations, architects, interior decorators and lovers of the home beautiful, have looked to this century old House as an authority on period mantels. They know that the inherited knowledge and experience of more than one hundred years is back of every transaction.



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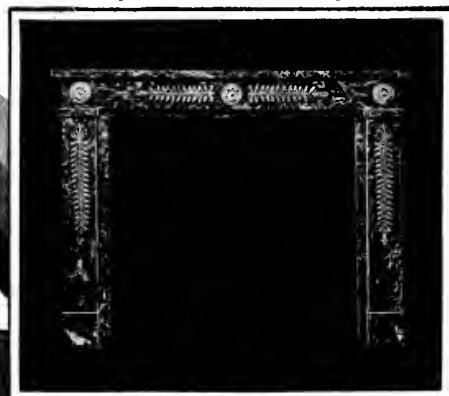
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THIS photograph, Figure 6, will, I hope, convey to you some idea of what a valuable bit of decoration a small and simple table can be. This one is French, a copy of an



FIG. 6

eighteenth-century table, and is made of fruit wood, which has such a mellow brown tone that it harmonizes with almost every other wood. If you entertain a lot and like to make your guests comfortable with a table within reach of every chair or sofa, you may have just the place for this. It is 19" high, which is just exactly right to tuck in beside an isolated chair—I can promise you it won't look awkward. The top is 12" x 18", wide enough to hold a lamp, a pot of ivy, and the inevitable ash tray. Underneath

is a shelf for a new magazine or two and a book. One can have, you know, too many tables, but this is not the one that would make too many. The price is \$32.00, crated to send by express collect. — BAPHÉ, 15 East 48th Street, N. Y. C.

THE shop windows all full of summer clothes are thrilling at this time of year when winter begins to drag out interminably. They make you realize that spring and summer are in the offing and perhaps they explain my being so full of ideas for vacation houses. If you are looking forward to living the simple life at the shore or in the country when summer really does come, you may like to know about these plates, Figure 7.

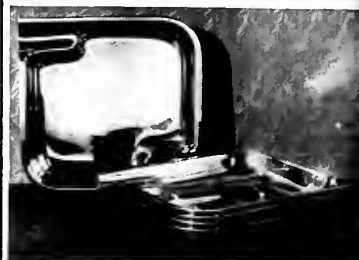


FIG. 7

They are Quimper pottery, which of course you know and like—who does n't? But they are new in that the body is green, with quite

### ASH TRAYS

IN THE MODERN TREND

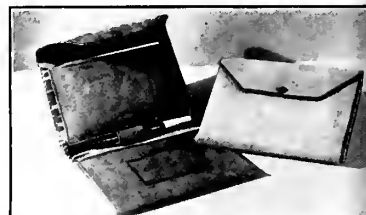


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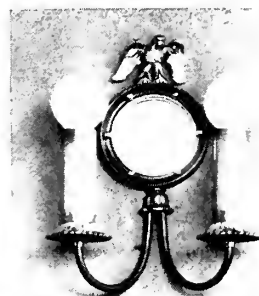
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cracks, crevices and corners...  
it snugly between framing mem-  
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dows.

Because it is thick and *flexible*,  
Balsam-Wool meets these essen-  
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house completely against cold

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really heat-tight house, always  
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**It saves you money  
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facts about insulation and a  
sample of Balsam-Wool. Just  
mail the coupon at the right.

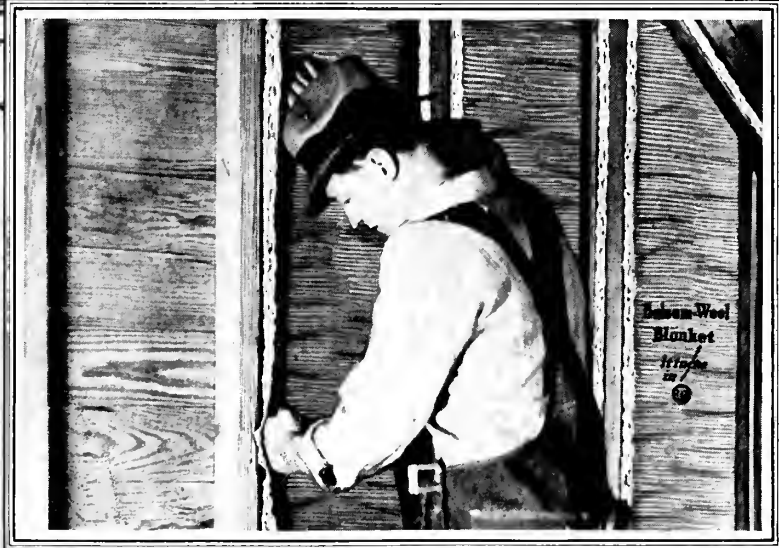
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proof, wind-proof and practi-  
cally puncture-proof. Balsam-  
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min-proof—and permanent



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## Window



## Shopping

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a good glaze, while the design is in the gay colors heretofore used. They are new also in that they are 'blue plates'—divided so that a complete course, including salad, can be served on them without extra dishes. By using these plates and serving everything from the kitchen it is possible to effect great economies in labor and thus in time—a distinct advantage in hot weather. They are 9½" in diameter and cost \$1.50 each. This price includes packing, but shipment will be made by express collect. —CARBONE, INC., 336 Boylston Street, Boston.

COLORFUL table settings are still very much the rage, and of all the colors one may from choose in glass none has quite the gorgeous richness of a real ruby-red. This has always been a very difficult color to reproduce successfully, since thickness, curve, and shape have a great bearing on the light refraction of ruby glass, and absence of 'stains,' clouds, and dark areas is essential. Consequently this is a color which it is

impossible to produce in really cheap glass. At last, however, after years of research and experiment, an American production of a true ruby in glass has been achieved. The Rajah Ruby Glass illustrated in Figure 8, although extraordinarily reasonable in price, contains this elusive color, the effect of which is heightened by the crystal stems and base of the goblets which were particularly designed to give added light refraction to the glowing ruby color above. Goblets, finger bowls, finger-bowl plates, sherbet, cocktail, and iced-tea glasses are all \$15.00 a dozen, which price includes packing and shipping anywhere in New England. Elsewhere the express will be collect. —MITCHELL WOODBURY, 55 Franklin Street, Boston.

PERHAPS you have a few old pine or maple chests and chairs and beds with which you are furnishing your week-end haven in the country. Or you may be seeking out things of that sort for your year-round house. In either



FIG. 8

## at olson's

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## Window



## Shopping

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by  
**The Karl Kipp Shops, Inc.**  
East Aurora, N. Y.  
Write for catalog

case the maple table in Figure 9 may interest you exceedingly, because it is the tavern type not often found in good reproduction, which this is. There are so many ways of using such a piece of furniture. With a lamp and a few books it will form the *pièce de résistance* of a living-room,



FIG. 9

where it shows to equal advantage against a wall or backing a sofa. It might be the nucleus of a generous, hospitable group in a hallway, or it may be set out endwise from the wall, beside a window, and equipped as a desk. You could use it for a side table in a dining-room, or even as a breakfast-room table for a very small family. It measures 37½" long, 21½" wide, and 27½" high, so it is not at all tiny. Solid maple is used throughout and the table is very sturdily built. You have a choice of three finishes so that you can pretty well match it up with anything you may already have. There is honey maple, antique maple, and a walnut brown that harmonizes well with

any mahogany or walnut. The very nicest point of all about this table is its price — \$18.50, packed to send by express collect. — **SOMERSET SHOPS, Fairfield, Maine.**

THE cook will have no good excuse for delayed meals, you yourself will never have the annoyance of rising late to dash into the kitchen and find the clock stopped, in fact, your house may run smoothly all the time, if you will but make yourself the owner of the clock in Figure 10. Can you believe that it keeps perfect time, is unaffected by vibration or by temperature, never needs oiling, and never has to be wound? In the back, you see, is a dry-cell battery which will keep it going for two, or perhaps three, years, at the end of which period you have only to put in a fresh one to keep it going for another three years. The face is rather modern,

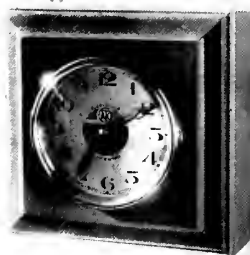


FIG. 10

with black letters and a silver frame, while the case is enameled wood and comes in all the colors that are used in kitchens — red,



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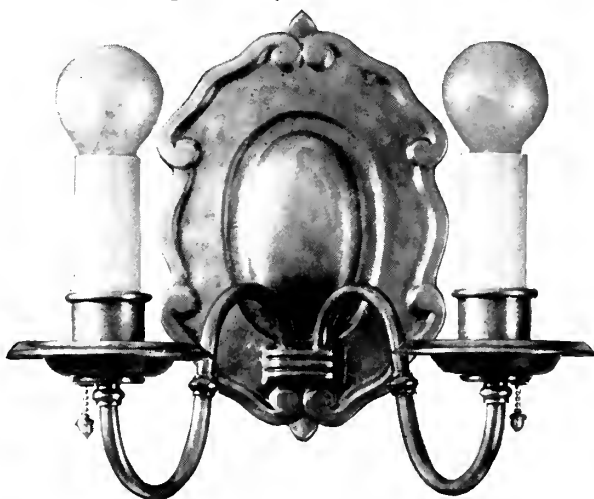
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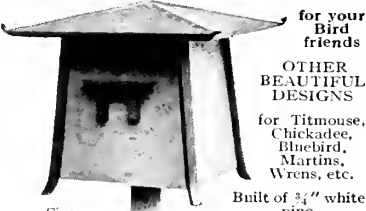
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are a boon to motorists; they come in a wide variety of colors (state three preferences). About 38 x 60, \$15.50 postpaid. Coat and suit materials, too.  
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Quality guaranteed. Weight 6 lbs. \$2.50 postage extra  
**BUSHWILLIE FARM, Rutland, Vt.**

## Window



## Shopping

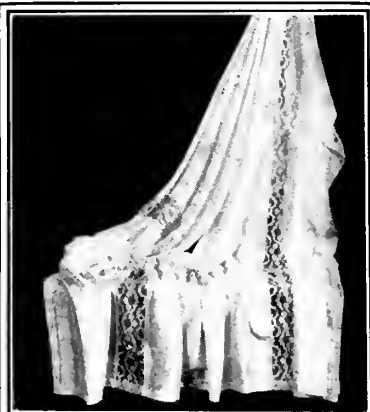


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Height 8½ inches.

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green, yellow, or blue. While this is primarily a kitchen clock it would, obviously, be excellent for a nursery where a clock, well out of reach, can be relied upon to keep young lives on schedule. The price of this is \$23.00, delivered to you. It is 8" square, and although it may be placed upon a shelf, it is also arranged to fasten on a wall. — HAMMACHER, SCHLEMMER & COMPANY, 145 East 57th Street, N. Y. C.

FOR a long time I have purposely avoided the subject of wastebaskets because of the fact that almost every shop has them, and very nice ones. These in Figures 11 and 12, however, I found irresistible, both because they were so well



FIG. 11

and attractively made, and also because they were so reasonably priced. As you can see, they come in two sizes — 15" tall and 12" wide, and 12" tall and 10" wide. Both are oval in shape; some have

the gilded handles and some do not — you may choose. The larger size may be had with dog, Godey, or botany prints and in any color you could mention. The smaller size comes in all colors, with the dog, Godey, or botany prints and also with a colored etching. There is such a variation in size, color, and decoration that each basket is made to your individual order. They are of tin, which seems to be the most practical material since it cannot burn, and the colors are smooth enamels. You can see that the



FIG. 12

details are nicely done. The price is the same for both sizes, — \$5.50, postpaid, anywhere in the United States, — and when you see one I am sure you will agree with me that it is an unusual buy. — THE PRISON HANDICRAFT SHOP, 117 South Nineteenth Street, Philadelphia.

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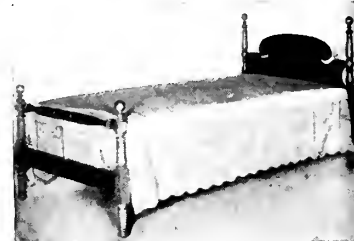
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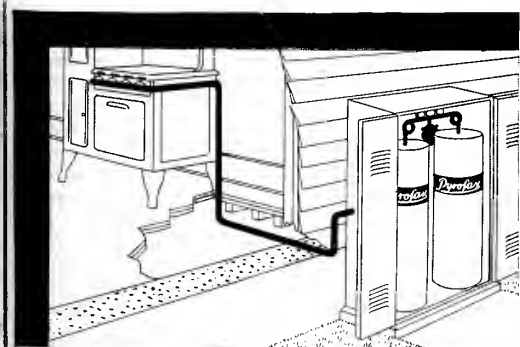
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HAVE you ever seen a wooden candelabra? Probably not, as, so far as we know, they are a practically extinct type. The one illustrated in Figure 13 was drawn to

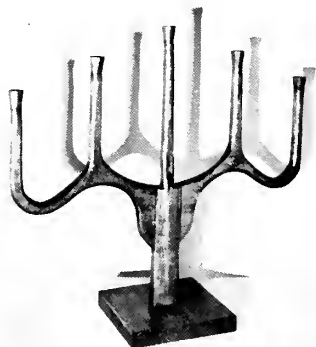


FIG. 13

scale, with a candle as the unit of measure, from a photograph of a very old candelabra supposed to be the only one of its kind in existence. Consequently it may be described not only as unusual but as unique. It is made of maple, beautifully finished, and holds little twelve-inch cream-colored candles only half an inch in diameter at the base. Two of these candelabras on a refectory table would be a strikingly appropriate decoration, or one might be placed on a high window sill where the light from its flickering candles would be reflected in the glass behind. They are of course particularly suitable for early Colonial interiors, but their simplicity makes them at home in al-

most any surroundings. They stand 17½" high and are also 17½" broad. The cost (including one set of candles) is \$10.00 each, packed and delivered. Extra candles may be procured at \$1.00 a dozen. — MAPLE, CHINTZ, AND PEWTER, 99 Mount Vernon Street, Boston.

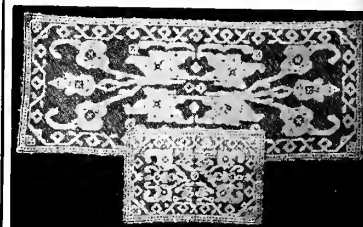
FOND grandparents, aunts, and uncles are sure to want to present a silver mug to the first-born of the new generation, even though the second and third arrivals receive pewter and then enameled tin. In Figure 14 is a cup that is veritably fit for a king. The shape is an adaptation from some of the earliest tankard mugs, dating well back to the sixteenth century, though this has plain sides instead of the flutings common to the examples of that period. Although you cannot see it, the inside is



FIG. 14

beautifully finished, with the bottom edge rounded so that there is no crack or crevice to hold milk. The cup is extremely heavy so that it will stand more than

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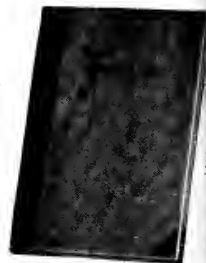
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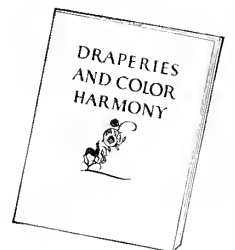
The sun room from the new Orinoka booklet

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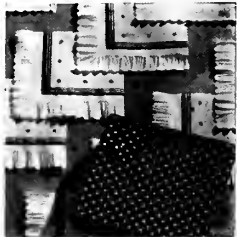
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## Window



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ordinary abuse. Made every step by hand and honest to the final degree, its beauty is that of usefulness as well as of material and form, and when you know that a gift will have to endure a good many hard knocks and that its life will be long, it is essential to have it well made. The height is  $3\frac{3}{16}$ ", while the diameter at the base is 3", at the top  $2\frac{3}{4}$ ". The price is \$35.00, and this includes carriage, together with any markings you may desire. — **GEORGE C. GEBELIN**, 79 Chestnut Street, Boston.

IT is almost more fun to anticipate things than to realize them. That is why we spent last summer planning the new heating system and our Christmas holidays, and that is why we now enjoy thinking about new things for the summer house, and how we shall spend the great and glorious Fourth. If you are so lucky as to be actually furnishing a new or new-old house where you expect to spend the vacation months, you surely will be interested in the new tableware shown in Figure 15. The metal parts are made of

stainless, tasteless, wear-forever steel, while the handles are gay and practical in a colored composition — green, lapis-blue, light amber, or white if you prefer it. There are regular dinner forks and a special salad or dessert fork; there are fruit knives and butter knives, a regulation dinner knife, and also a long-handled, short-bladed dinner knife that is a splendid idea. These pieces come in sets for two or for four people. The sets include all the pieces, with a choice of the regulation or the long-handled knife. They are \$15.90 for a set for two and \$30.00 for four. These prices include postage. — **JOHN WANAMAKER'S**, N. Y. C.

SPOOL beds, of which every country household had one if not several seventy-five years ago, can still be picked up for a song. They were made in great quantities and retained their appeal even through the iron- and brass-bed period, to the delight of bargain seekers to-day. Unfortunately, however, their first cost does n't tell the whole story. Usually they come in awkward sizes that no one wants,



FIG. 15



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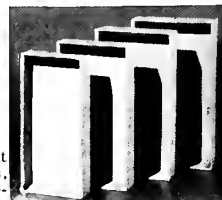
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## Window



## Shopping



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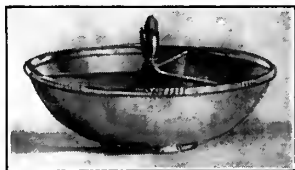
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and by the time they are cut down, fitted with appliances to hold modern springs, and refinished, they have become rather expensive. That is why it is likely to be just as satisfactory in the long run to buy a brand-new one that takes



FIG. 16

less manœuvring, especially when you can get one so attractive as that shown in Figure 16. It is made of solid gumwood, is hand-turned as these beds were in the beginning, and is made by a careful workman who gives individual attention to each piece. You have a choice of three widths—3' 3", 3' 6", or 4' 6". The price is the same for any width. The footboard is 38½" from the floor, while the headboard is 43½". They may be had unfinished, hand-finished in mahogany, maple, or walnut, or in flat lacquer. Unfinished, the price is \$21.00; finished in the rubbed stains, the price is \$26.00, while for the lacquer it is necessary to

add \$1.00 more. These prices include slats, casters, and crating charges; shipping is by express collect. — E. E. BURROUGHS COMPANY, Conway, South Carolina.

CHOOSING correct lighting fixtures for a room is one of the most searching tests of taste and discrimination. But there are to-day so many attractive designs to choose from that we find ourselves somewhat bewildered when it comes to making a final choice. The side light shown in Figure 17, however, is one that we should instantly fasten upon if we were looking for bedroom light fixtures. It is quaintly original in its design and would fit into almost any type of bedroom, except, perhaps, one of exclusively masculine type. It has the special advantage of coming in three different colors—French gray, Indian red, and chrome-yellow, with borders of



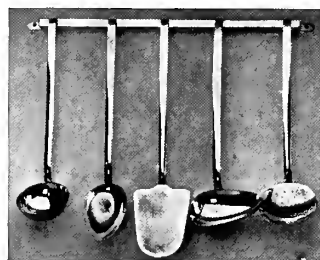
FIG. 17

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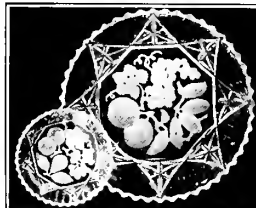
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gold and flower decoration in contrasting colors. The French gray is particularly attractive as it makes an excellent background for the colored flowers and gold border, but in certain rooms the red or the yellow might, of course, be more effective. The fixture is 8" x 4" and the cost, packed and delivered, is \$10.00. — MCKENNEY & WATERBURY, 181 Franklin Street, Boston.



FIG. 18

HERE is a book (Figure 18) to delight the heart of all garden enthusiasts — a thing of beauty in itself and also a very practical affair. It is a garden record constructed like a loose-leaf blank book, with a very heavy cover beautifully decorated. There is a charming print on the front framed by decorations in glowing colors, the whole 'antiqued' with a finishing coat which makes it

durable as well as good-looking. Inside, the leaves are indexed for every month, the first leaf for each month giving printed advice as to what should be done in the garden at that particular time of year, with blank pages following on which the gardener may keep a record of his own plantings and other garden work during that month. Extra leaves may be added and the record kept from year to year. The book is 8 3/4" x 10 3/4" in size and costs \$11.50, postpaid. — FLORENCE NESMITH, 78 Chestnut Street, Boston.

THERE probably are a few people in the world content to sit in straight-backed chairs with their feet upon the ground. Most of us, however, like to lean back a bit, and if we can get our feet off the floor as well we welcome the opportunity. But no ordinary footstool can give us the sense of perfect relaxation and comfort that we get from the one illustrated in Figure 19, for it not only raises



FIG. 19



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Place-card Holders to match are \$4.00 dozen

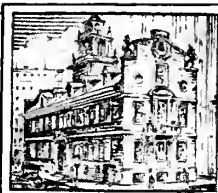
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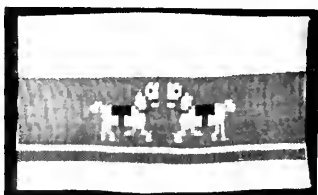
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the feet, but supports the legs as well. In use, the footstool slants in the opposite direction from that shown in the photograph, the board coming up under the calves of one's legs. It is a unique and delightful support which is difficult to describe and must be tried to be fully appreciated. A well-known orthopedist prescribes such stools for his patients, but one does not need to have flat feet in order to enjoy the comfort of such a footrest. The stool may be had in any of the ordinary wood finishes and is especially attractive in a soft maple color. It measures 18" in both directions and costs \$6.00, which includes packing but not shipping, which will be by express collect. — HELEN DAVIS, 12 Newbury Street, Boston.

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postpaid, or \$4.00 for a half dozen, which would be a very nice little gift indeed. — LE MOUCHOIR, INC., 757 Madison Avenue, N. Y. C.

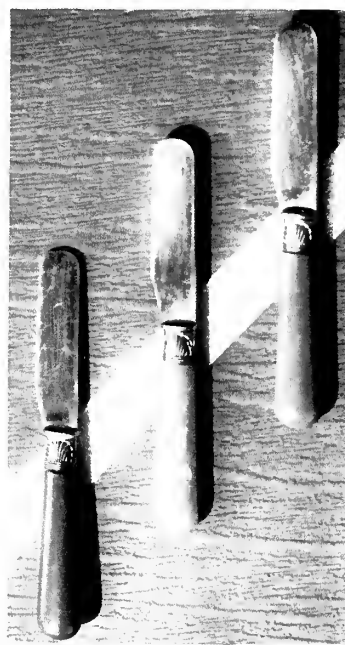


FIG. 20

WE give a great deal of thought to our kitchens and do not hesitate to spend time and money on them, yet rarely does a modern kitchen have the charm of a smoky primitive foreign cottage kitchen where, even though there are no modern conveniences, the shining copper pots hang in orderly rows and the well-polished metal has a homely beauty that endures from one generation to another. In Figure 21 are some kitchen utensils that

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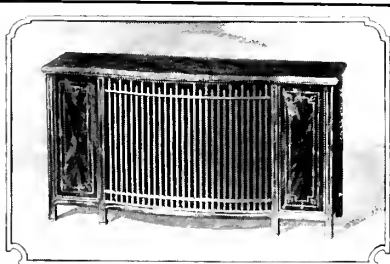
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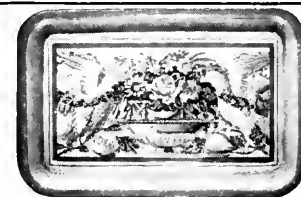


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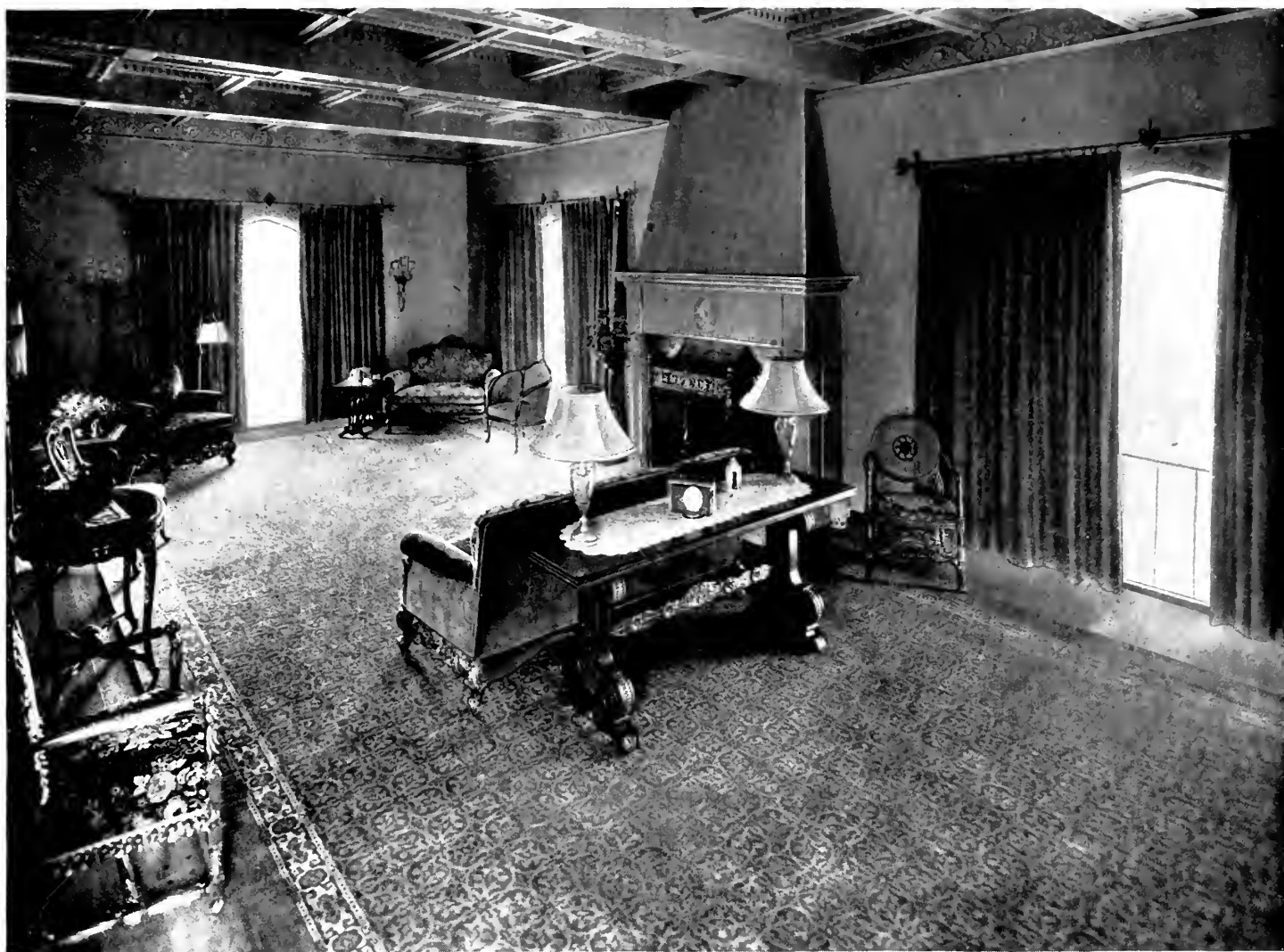
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*This paneled study invites to scholarly pursuits—or to the revival of the art of conversation. And how much the Mohawk Chenille upon the floor contributes to the room's engaging personality!*

provide an unmarred expanse of deep and lustrous beauty as a base for the other furnishings.

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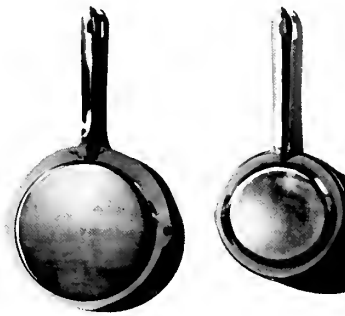


FIG. 21

finish from which any discoloration caused by too direct or too constant heat may be readily removed with soap and hot water. It is never necessary to use any sort of scouring powder. One of the most interesting features is the fact that the metal retains the heat so that you can use a much lower gas flame than with other

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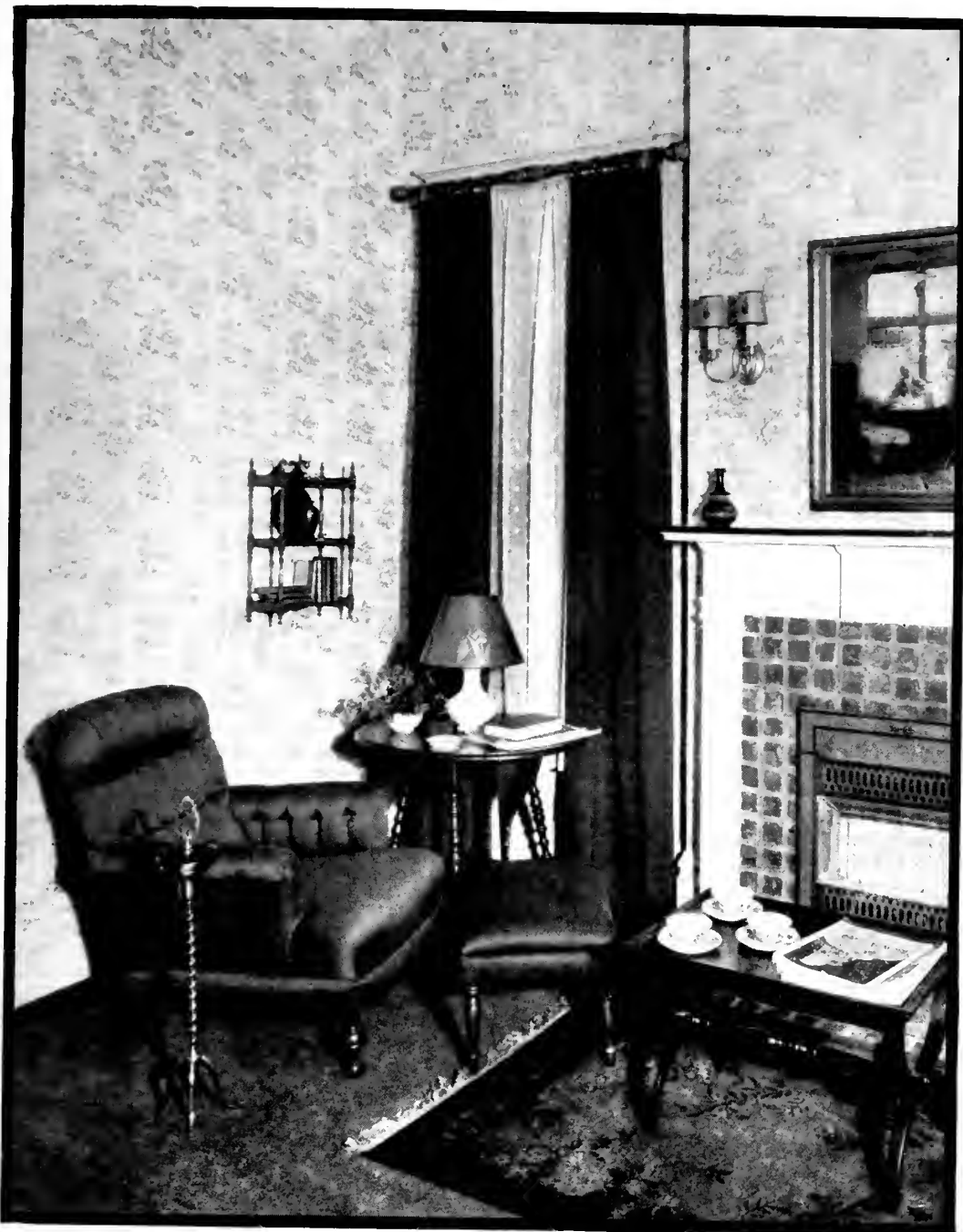
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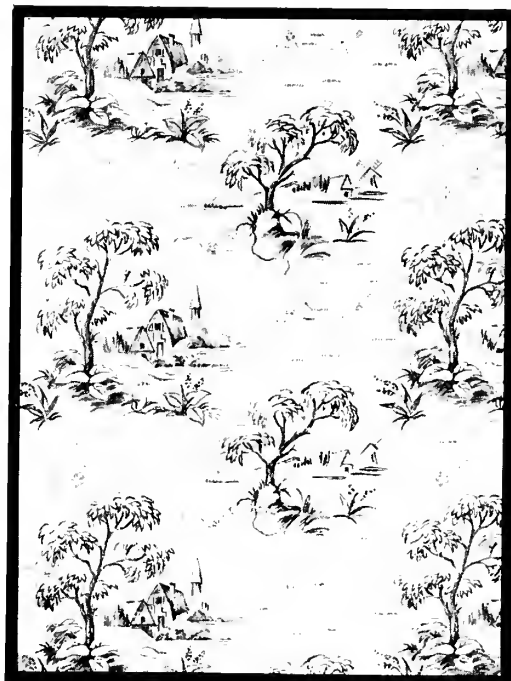
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**Q.** I am planning to alter my house, and want to veneer the walls either with brick or with stucco. Which would be better?

**A.** It depends on the strength of the foundations and of the frame. A stucco veneer is attached to the walls, which must be stout enough to carry its great weight. For a brick veneer, on the other hand, the foundation walls are widened to form a base that supports the new walls, which are attached to the present structure only by wire ties. You had better consult a competent architect before making the decision.

**Q.** How can I tell whether a house that I am thinking of buying is well built?

**A.** Chiefly by the reputation of the builder. If he is honest and trustworthy he will be proud of his work and will build well. Find out what people think of other houses that he has built, and talk with him to form your own impression of his sincerity. Beyond this, pay some competent person to examine the house and report on its condition.

**Q.** What makes the pounding in the pipes of a steam-heat system?

**A.** The struggle between steam going one way and water going the other. Water formed in a radiator by the condensation of steam flows back to the boiler and sometimes fills a small section of the pipe; when that happens the steam throws it against a bend in the pipe, which produces the noise. There is no pounding with large pipes, or with separate pipes for water and steam.

**Q.** One of my neighbors says that paint mixed by hand is better than ready-mixed paint. Is this so?

**A.** No, for there can be no improvement over paint made of high-quality materials in scientifically established proportions and mixed by machinery. Top-grade paint makers will analyze the ingredients and apply to every

stage of manufacture a precision not possible with hand mixing, and while an old-time expert will produce excellent paint, his best results will rarely be as good and cannot be better.

**Q.** What charges should I consider in comparing what it costs me to own my house with what I used to pay for rent?

**A.** Interest on the mortgage; loss of interest on the cash that you have put in; taxes; assessments; insurance; an average of repair charges over a term of years. You may also have to add the costs of services that might have been included in rent, but which you are now paying — heat and water, for instance.

**Q.** I am putting plumbing in a house in the country, but do not know how to provide hot water. There is no gas.

**A.** Install a tank of the usual kind, and use either coal or kerosene, whichever is more convenient. A coal heater, made for the purpose, takes only a shovel or two a day, and provides an abundance of hot water. Kerosene burners look much like gas burners and can be had either to be turned on and off by hand or to work automatically. Except for the filling of the tank and occasional cleanings, they are as convenient as gas heaters. Of the two fuels, coal will probably be the cheaper.

**Q.** What can be used to finish the foundation walls where they show in the basement? They are very rough.

**A.** Clean them thoroughly, go over them with a wire brush to remove loose particles, and plaster them with portland cement.

**Q.** In several of my rooms there is a gap between the floor and the baseboard that collects dust and seems to make a draft. What can I do about it?

**A.** Cover it with moulding of the kind known as 'quarter-round,' pressing it tightly against the floor but nailing it to the baseboard so that the floor will be free

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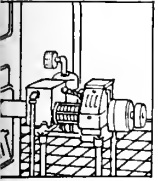
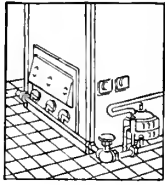
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# THE HOME BUILDERS GUIDE



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to contract and expand. It can be finished as part of the floor or of the baseboard, as you prefer. This is a job with which any carpenter is familiar.

Q. I am beginning to design a house, and am undecided whether to make the living-room square or oblong. Which do you prefer?

A. You are commencing at the wrong end, for your planning should start with the bedrooms. These rooms are the most essential, and knowing exactly how many you must have and what their relations should be, they should have your first and most careful thought. The plan for the bedroom floor will establish the outline of the house and show by the position of the plumbing the location of the kitchen on the floor below. The divisions for the other rooms on that floor will then be obvious, with the shape of the living-room not so much a matter of choice as of necessity.

Q. I had planned to put linoleum in my laundry in the cellar, but the man in the store says that it will not last and refuses to sell it to me. Why?

A. Because the moisture absorbed by the concrete floor from the ground beneath would be unable to pass to the air of the cellar, as it usually does, and would cause rotting. To prove this, lay a piece of linoleum, carpet, or even heavy paper, on your cellar floor, and in two or three days you will find that the concrete beneath it is damp. For such service the flooring must be

waterproof, as is the case with asphalt tiles cemented down with hot asphalt. These can be had in dark shades of several colors, and are satisfactory in appearance and in wearing quality.

Q. Knowing that red cedar is deadly to moths, I lined a closet with red-cedar shingles, but with no effect, for several valuable things have been ruined. How do you explain this?

A. By your having taken it for granted that because some varieties of red cedar are repellent to moths, all of them are, which is not the case. You should have used the kind known as aromatic red cedar, which grows in Tennessee and thereabouts and contains the cedar oil that is deadly to moths. Red-cedar shingles have none of it. You can get it in planks that are finished and ready to apply; all of the closet should be lined, including the floor and door, and the door should be tightly weatherstripped, preferably with metal.

Q. I want to throw two closets together to make a bathroom. The space is five feet square, which is large enough for the fixtures; but the only place for a radiator seems to be high up on a wall. Will this be satisfactory?

A. Yes; but if you will use a pedestal lavatory you can get a brass radiator to fit between the pedestal and the wall, which will be better. Or you can set a radiant electric heater into the wall, with the front flush with the tiling.

## House Plan Portfolio

A REVISED and enlarged Portfolio of **A House Beautiful Homes** will be sent to you upon receipt of 25 cents. This includes small houses of various types and materials of which we have working drawings and specifications for sale. Our free bulletin describing our individual service will be sent with this or separately if you desire.

The Home Builders' Service Bureau 8 Arlington St., Boston

- ☐ I enclose 25 cents for the New Portfolio of *House Beautiful Homes*
- ☐ I shall be glad to have your free bulletin describing your *Individual Service*

NAME AND ADDRESS .....

## EXHIBITION OF SMALL HOUSES

*Selected from the*  
**3rd ANNUAL COMPETITION**  
*conducted by the*  
**HOUSE BEAUTIFUL**  
**MAGAZINE**  
8 Arlington Street, BOSTON.

Exhibitions have already been held in BOSTON, SPRINGFIELD (Mass.) NEW YORK and PHILADELPHIA. Those scheduled for the future include:

March 3 to 13

PITTSBURGH

ARCHITECTURAL CLUB  
Pittsburgh, Pennsylvania

March 17 to 29

BUILDERS' EXCHANGE  
Cleveland, Ohio

April 1 to 15

G. L. HUDSON COMPANY  
Detroit, Michigan

April 21 to May 3

BUILDERS' EXCHANGE  
Chicago, Illinois

May 7 to 19

BUILDERS' EXCHANGE  
Minneapolis, Minnesota

May 24 to June 7

PUBLIC LIBRARY  
St. Louis, Missouri

June 12 to 26

KANSAS CITY

ART INSTITUTE

Kansas City, Missouri

July 2 to 12

HIGHLAND PARK GALLERIES  
Dallas, Texas

July 21 to August 4

ARCHITECTS' BUILDING  
MATERIAL EXHIBIT  
Los Angeles, California

August 6 to 14

COMMUNITY ARTS  
ASSOCIATION

Santa Barbara, California

August 18 to 30

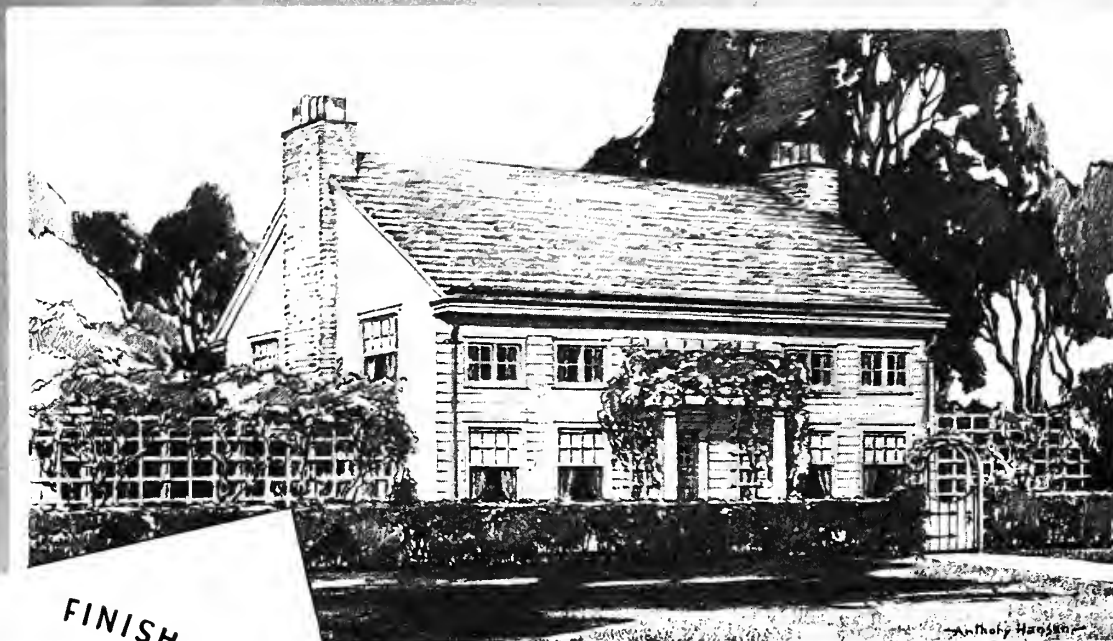
BUILDING MATERIAL AND  
MACHINERY EXHIBIT  
San Francisco, California

September 6 to 13

MEIER & FRANK COMPANY  
Portland, Oregon

MARCH 1930

# FIRST A COAT OF METAL PROTECTION FOR PRIMING OR UNDERCOATING



—then let the elements  
hammer away...

GLEAMING with a freshly painted surface, every house looks attractive. But what's beneath the surface of the outside paint? What sort of priming coat protects the outer beauty? The elements will soon find out but you should know before they do.

To keep the beauty of the finish coats the well built house should have its wooden structure painted, or primed, with a coat of metal protection—with Aluminum Paint. For wood is absorbent. It expands and contracts with absorption and evaporation of moisture, and it is affected by these changes from inside as well as out. Aluminum Paint closes the pores; seals them; adheres to the surface of the wood with a tenacious hold.

Primed with Aluminum Paint, your house is permanently sealed with a metallic shield. For this paint is literally Aluminum . . . beaten into tiny flakes.

As it is applied these minute flakes of metal overlap, build up, one upon another, producing a tough, flexible coat of Aluminum that defies rain, sun, snow and hail. This moisture-resisting priming coat prevents cracking and peeling of outer paint coats. Blocks resin seepage, with its consequent brown spots. The best Aluminum Paint is made with Alcoa Albron powder.

You will be interested in a new book which explains the use of Aluminum Paint for every protective purpose. Let us send you a copy.

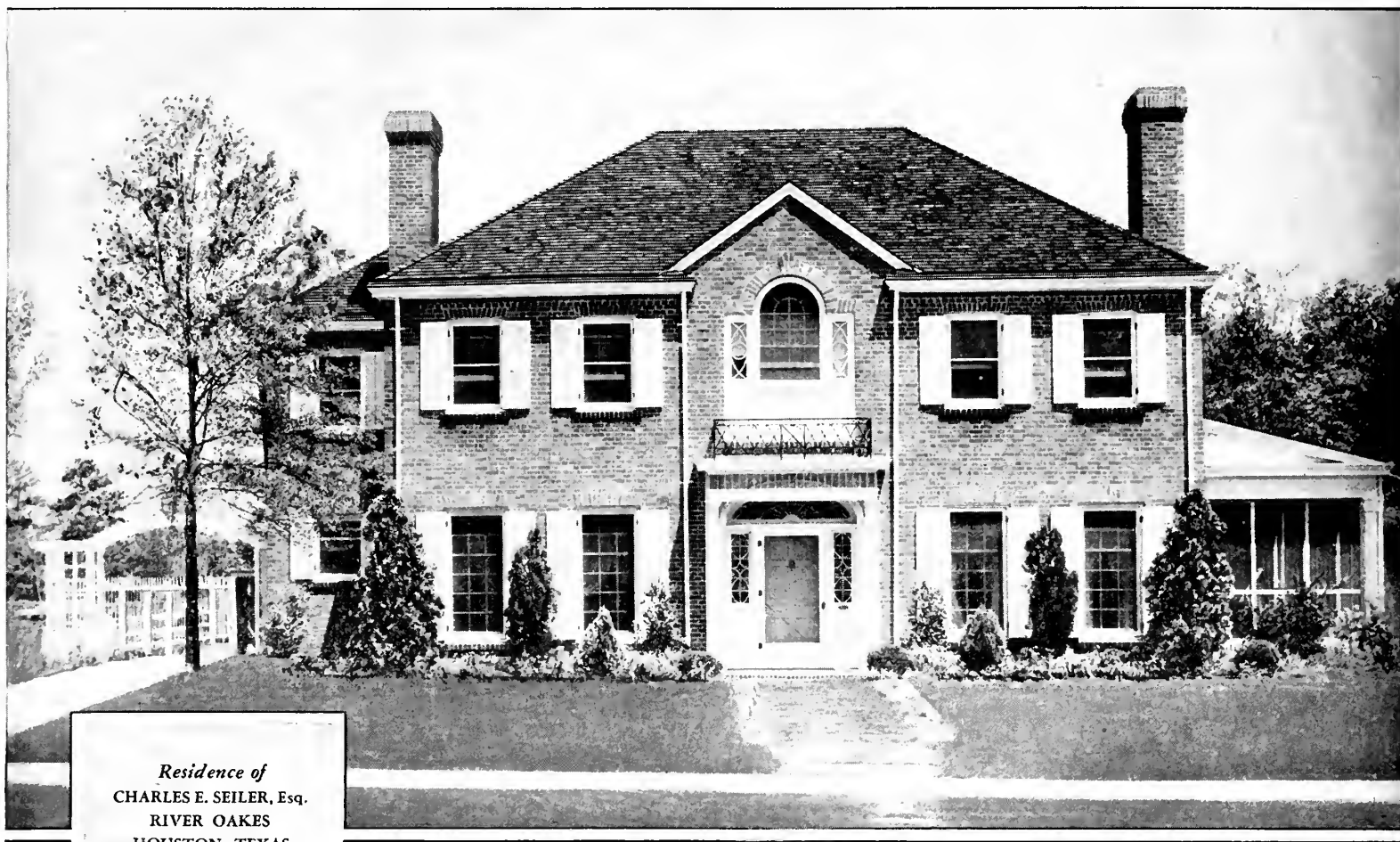
ALUMINUM COMPANY of AMERICA, 2423 Oliver Building, PITTSBURGH, PA., Offices in 19 Principal American Cities



## ALCOA ALBRON POWDER FOR ALUMINUM PAINT

# Window Beauty

*an important factor in planning your home*



*Residence of*  
CHARLES E. SEILER, Esq.  
RIVER OAKES  
HOUSTON, TEXAS

CHARLES W. OLIVER  
*Architect*

THE day has arrived when window beauty has become a recognized factor in home building. For windows can now be made truly beautiful because window glass has been vastly improved. ¶ This refinement in glass making dates back to the development of the exclusive Libbey-Owens process of manufacture—a process that has set a new standard of glass quality—and which now provides window glass that makes truly beautiful windows and attractive

rooms. ¶ Libbey-Owens “A” quality glass is a definitely superior product, ranking as first choice of architects, contractors and builders the country over. It is exceptionally clear, of rich, brilliant luster—and each light bears the familiar L/O label. ¶ Ask for Libbey-Owens Glass—specify it when building, and assure yourself of the utmost in window beauty. Libbey-Owens Glass Company, Toledo, Ohio.

# LIBBEY-OWENS

FLAT DRAWN CLEAR



SHEET GLASS



# ANTIQUES

WRITE DIRECTLY TO THE SHOPS whose names and addresses are given at the end of each item with regard to any object mentioned in this department

and their  
USE in the HOME

THIS is the month in which we begin to look forward longingly to long quiet afternoons spent in the garden with an 'easy' book and a cup of tea. Probably few of us actually enjoy many such afternoons during a summer, but we always mean to — in March. And it is then that we usually decide that things needed inside the house can wait until autumn, and turn our attention to matters of the garden.

No doubt this lovely old pewter wall basin hung originally in some early Rhenish monastery hall. But what a beautiful piece of garden furniture it



would make, its cool gray shimmering against an ivy-covered wall! I saw it last month in a shop where there was as fine a collection of early Continental pewter as I have seen for sale anywhere in America. If your weakness is for pewter, and especially if you are interested in some of the better early ecclesiastical pieces, I advise you to see these things before they are dispersed. You will be sure to covet an old carved oak dresser on which the smaller pieces are arranged. — THE EHRLICH GALLERIES, 36 East 57th Street, N. Y. C.

THE question of appropriate wall coverings is at once the most difficult and the most fascinating problem which the woman who furnishes with antiques is called upon to solve. Fortunately, if what she finds is of good design, she need not worry

single strips of old Chinese paper to elaborate hand-painted panels in sets large enough to furnish the most pretentious drawing-room. The ones illustrated are two of a set of seven eighteenth-century *chinoiserie* panels from the excellent collection exhibited



overmuch about the country of its origin, even though her plans be for an all-American house. Nothing in the history of American antiques is better established than the fact that practically all the finer wall coverings of Colonial days were imported. There are nowadays several delightful shops devoted exclusively to these things where early wall hangings may be bought, ranging all the way from

by Isabella Barclay in Boston during the past winter. The background is the soft green which goes so well with ivory woodwork and old mahogany. Mrs. Barclay also has a number of recently designed papers for the delectation of the devotees of modernism. One was so charming that I was almost persuaded. . . . ISABELLA BARCLAY, 16 East 53rd Street, N. Y. C.

THE International Antiques Exhibition for 1930, to be held in the Grand Central Galleries of New York, in April, offers an unusual opportunity for those who are buying antiques for their houses to learn what

the market affords. Judging from the reservations already made, a greater number of dealers will be represented at this exhibition than have ever come together in this way in America before. While they cannot, of course, show

## A NEW ARTISTIC



MONA LISA. By Leonardo da Vinci.

## MOVEMENT

ONE evening a group was discussing the new interest in art. Magnificent art museums have gone up and millions have visited them. But these are a relatively small number and there are other millions who can't go because of the time and money needed. These museums are in the larger cities, out of reach of those in the towns.

It was the opinion that, in spite of museums, we do not have the opportunity for the expression of our artistic desires that we deserve. To see the best involves an expensive trip throughout the United States and Europe, for the majority of the world's art treasures still remain abroad.

Then one of the men said, "Let us form an association which will give these millions of art-hungry people art where they want it — in their homes, not a hundred or a thousand miles away; in Europe or in some private collection. Let this association publish selected works of art from America and Europe, help people to choose the best, and distribute them at the lowest possible cost."

Everyone thought the idea an especially good one — the result was the formation of the

## PICTURE A MONTH CLUB

The Club Sees You Get Pictures You've Wanted  
How They Are Chosen

No longer will you miss them, because you are busy. No longer need you go without because of high prices or because there is no store near you.

Each month the Club chooses a beautiful, and important picture. It selects from masterpieces by Titian, Reynolds, Rembrandt, Rubens, Raphael, Da Vinci, Velasquez, Van Dyck, and hundreds of others.

The Club considers pictures from the most important galleries in New York, Chicago, Paris, London, Madrid, Berlin, and other cities. A picture chosen from the best of such great paintings is likely to be one you will want.

### Selection Allowed. Choice Not Forced. Hand Printed

The Club realizes that any picture, however good, will not be liked by all. Their choice is not forced on you. Each month the Club recommends three pictures by other artists and you may select any of these — a variety of subjects satisfies all tastes. Reproductions are sent in advance so that you may choose which you wish. Or you may exchange the picture without additional cost.

These pictures are etchings or photogravures printed by hand from imported plates. This is more expensive but is the only satisfactory way. The pictures are about 1 x 1½ feet, just right for the average room.

### Free Bulletins an Art Education. Service Used by Discriminating People

Membership includes free subscription to the Club's Monthly Bulletin. It tells the history of the pictures, shows other works by the same artists, and gives you interesting, readable stories of their lives.

Cultured people all over the country are adopting this plan. The pictures will add to the culture of your home and the member's portfolio on your table stamps you as being actively interested in this movement to promote the best in art.

### Service Costs You Nothing. Free Portfolio

You pay no fees, dues or postage. You pay only the special Club price for the pictures and, because the Club publishes the pictures, this is much less than you would have to pay if you purchased the pictures separately in the stores.

There are still available a few Charter Memberships. Charter Members receive free a maroon Spanish leather finish fabrikoid portfolio of beautiful workmanship stamped with an Italian Renaissance design in gold. As a special feature Charter Members' names are stamped on in gold.

### Details in Free Illustrated Bulletin

A Three Months' Trial Membership has been arranged for the free illustrated 32-page introductory Bulletin outlining the simple details of the plan. The Bulletin shows a few of the famous paintings from which the Club will choose. Mail the coupon for the FREE Bulletin now while Charter Memberships are still open.

### The Picture A Month Club, Inc.

2016 WALNUT STREET, PHILADELPHIA, PA.

Yes, I am interested in The Picture A Month Club. Please send me by mail your illustrated 32-page Bulletin giving complete details. It is understood that this is free and that there is no obligation.

Mr. \_\_\_\_\_  
Mrs. \_\_\_\_\_  
Miss \_\_\_\_\_ Please write plainly or print

Address \_\_\_\_\_ H. B. 3-30





## Created for the families of lineage— Modern Lowestoft.

THE appreciation for Modern Lowestoft is exactly where we expected to find it—with the families of lineage—the families who now treasure the precious old cups and saucers that have come down to them from the cupboards of earlier generations.

ANTIQUE LOWESTOFT, of course, is becoming more and more unobtainable. Connoisseurs number it among their priceless possessions.

MODERN LOWESTOFT is the result of the discovery of a secret formula last used by the Copeland Spode factory in 1805—a most important discovery, for now at last has modern ingenuity succeeded in producing a new Lowestoft worthy of its new mission—to carry down to posterity the sentiment of family pride in the exquisite things that belong to this day and age, "when today is a hundred years ago."

MODERN LOWESTOFT services are now being made in England, in a limited quantity, FOR PLUMMER'S EXCLUSIVELY—nowhere else in America can they be found. With your crest or monogram placed upon each piece, you will create a worthy monument to your house and name. Dinner plates, \$75 a dozen. Tea cups and Saucers, \$75 a dozen. Special monogram, crest, or coat-of-arms, extra. Inquiries invited.

*Wm. H. PLUMMER & Co. Ltd.*

IMPORTERS OF

*Modern and Antique China and Glass*

7 & 9 East 35th Street, New York

Near Fifth Avenue

NEW HAVEN CONN.  
954 Chapel Street

HARTFORD, CONN.  
256 Farmington Avenue

# ANTIQUES

more than a fraction of the things for sale in their shops, those which they do show will naturally be of the best they have to offer. The advantages to the buyer in the matters of selection and comparison are obvious. I under-

stand that purchases may be made directly from the booths at any time during the exhibition, and that arrangements are under way for an organized plan for shipments and deliveries.

I THINK of France as the home of beautiful old mirrors. Certainly there are none lovelier than those which are being brought over nowadays from the French provinces to brighten the apartments of city dwellers in this country. The one illus-



trated comes from a shop which was among the first to specialize in French provincial furniture. The frame is a Louis XV design of softly mellowed gilt exquisitely carved. The glass is the original one. — ANNE ELSEY, 138 East 54th Street, N. Y. C.

THE illustration shows what is perhaps the finest piece of old Irish glass which I have seen for sale in this country. The cutting is an early type. The color is the dusty blue nowadays usually attributed to Cork. The proportions are fine and the dimensions generous. When struck, the bowl rings with that deep sonorous tone which, however pedants disagree, is actually seldom heard in glass made in recent times.

It will comfort those of us to whom such a piece is among the unattainables to know that the shop which offers it has also a stock of remarkable reproduction glass which, for all practical purposes, is quite as effective as the old — and much less of a responsibility. There are 'Waterford' pieces there which I defy any but an expert to tell from the originals. There is also a delightful little pressed set in

the old-fashioned strawberry pattern which would be perfect for general use in a house furnished with antiques. Since genuine old glass would certainly never be used in this way, even



if one could find enough of it, a set of this kind at reasonable cost is a real find. — THE ENGLISH ANTIQUE SHOP, 601 Madison Avenue, N. Y. C.



BECAUSE of its dignity and air of fine formality, the Stuart high-backed or 'Restoration' chair offers the most satisfactory solution I know of to the problem of furnishing the small-house entrance hall. Interestingly enough, it seems to fit into any type of house, whether furnished in American, English, French, or Spanish style, since, as a matter of fact, it embodies something of each of these. These chairs are becoming increasingly difficult to find, and are usually

snapped up quickly whenever they appear on the market. The one I have photographed is English, dating from the reign of James II (1685-1688), when the elaborate carved cresting of the reign of Charles had begun to be somewhat modified in design, and extended over the chair stiles, instead of being contained between them. The caning is original, and the cushion is a bit of old Italian damask. — BIGELOW, KENNARD, AND COMPANY, 511 Washington Street, Boston.

*Nancy Cooper*

GB 12-1 light-12"  
decorated shade.PM 510-1 light-12"  
decorated shade.AL 29 1/4 - 2 lights-  
18" pleated shade.PM 371-2 lights-22"  
decorated shade.

SMART LAMPS, of sparkling beauty—gay smiling lamps—simple, friendly lamps—dignified, austere lamps, glowing with mellow splendor—all are present in the Carbone showings for 1930. The variety of styles and sizes is mirrored in the broad price range of \$12 to \$180. All are created in the best of taste, and examples may be selected which will harmonize delightfully with any of the European Periods. Reputable decorators have used Carbone Lamps for years in perfecting fine interior ensembles. Ask your decorator about Carbone Lamps or send for illustrated book, "What a Lamp Should Be."

# Carbone

IMPORTER OF DECORATIVE ARTS

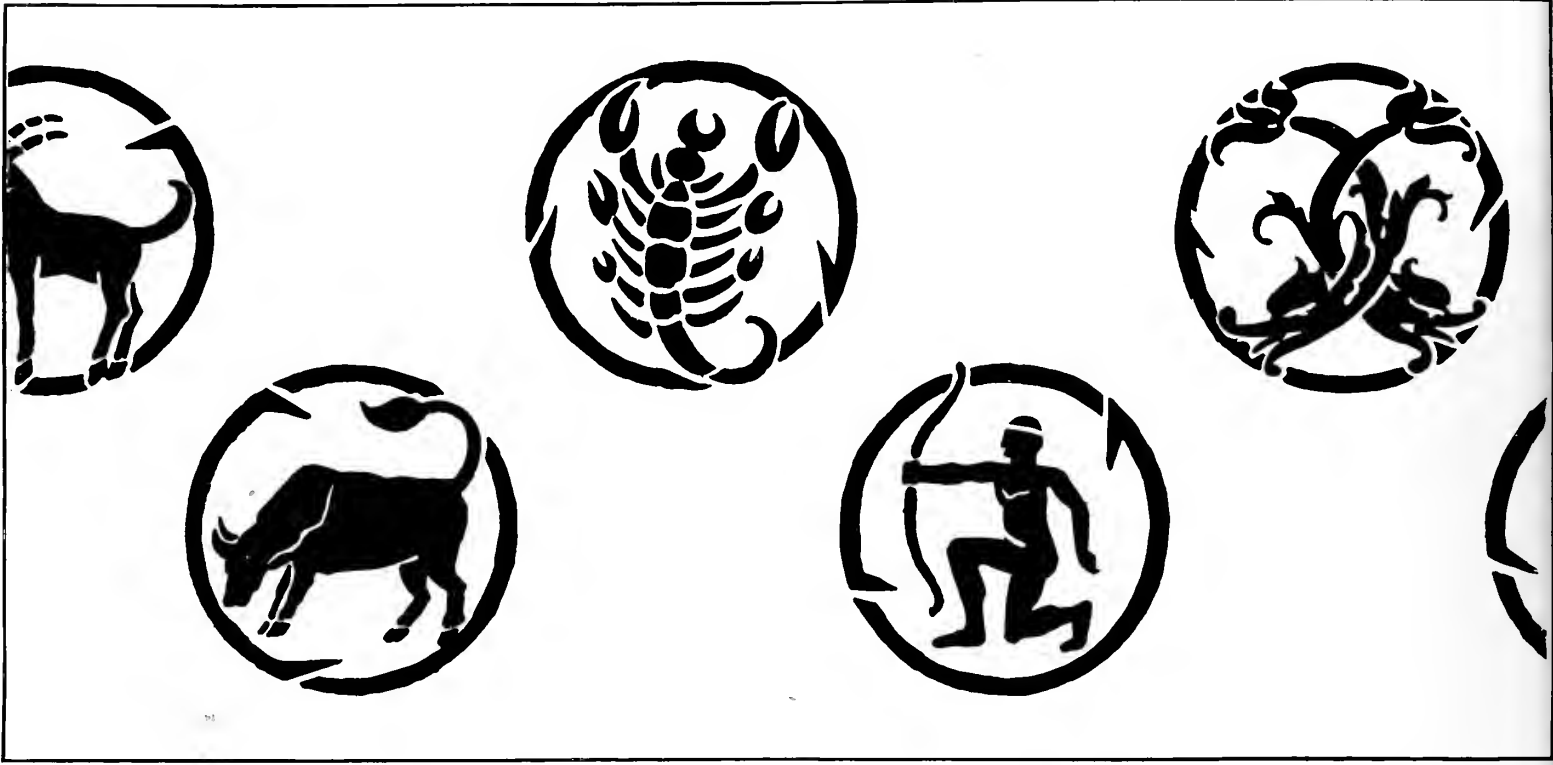
348 Congress Street, Boston

120 Fifth Avenue, New York

620 No. Michigan Avenue, Chicago



## LITTLE JOURNEYS INTO THE HOMES OF HOUSE BEAUTIFUL ADVERTISERS



## A REGULAR SCHEDULE

The planets move in their courses according to a fixed schedule. You can count on the signs of the Zodiac.

Idaho White Pine pins its faith to regularity. In the inland empire of the Great Northwest these magnificent trees grow straight and tall. A strict keeping to schedule in the processes of manufacture assures uniform quality in this splendid wood.

Its sponsors could no more give you an Idaho White Pine of a different, inferior grade, than the planets could alter their courses and give you star shine at mid-day!

*House Beautiful* is the third member of this trinity of regularity. Appearing strictly on schedule, each month, with its program of the best in building, planting, furnishing, it assures its advertisers their guaranteed thousands of eager, interested readers, — readers whose houses are their hobbies, readers who seek and recognize superior quality.



A regular schedule of advertisements in *House Beautiful* has increased acceptance of the products of the Western Pine Manufacturers' Association in this highly selective group of regular readers. On the opposite page is the first of a new series of such advertisements. Is it any wonder that *House Beautiful* is proud of its regular schedule advertisers, and of its acknowledged part in their success?



# HOUSE BEAUTIFUL

8 ARLINGTON STREET

BOSTON, MASSACHUSETTS



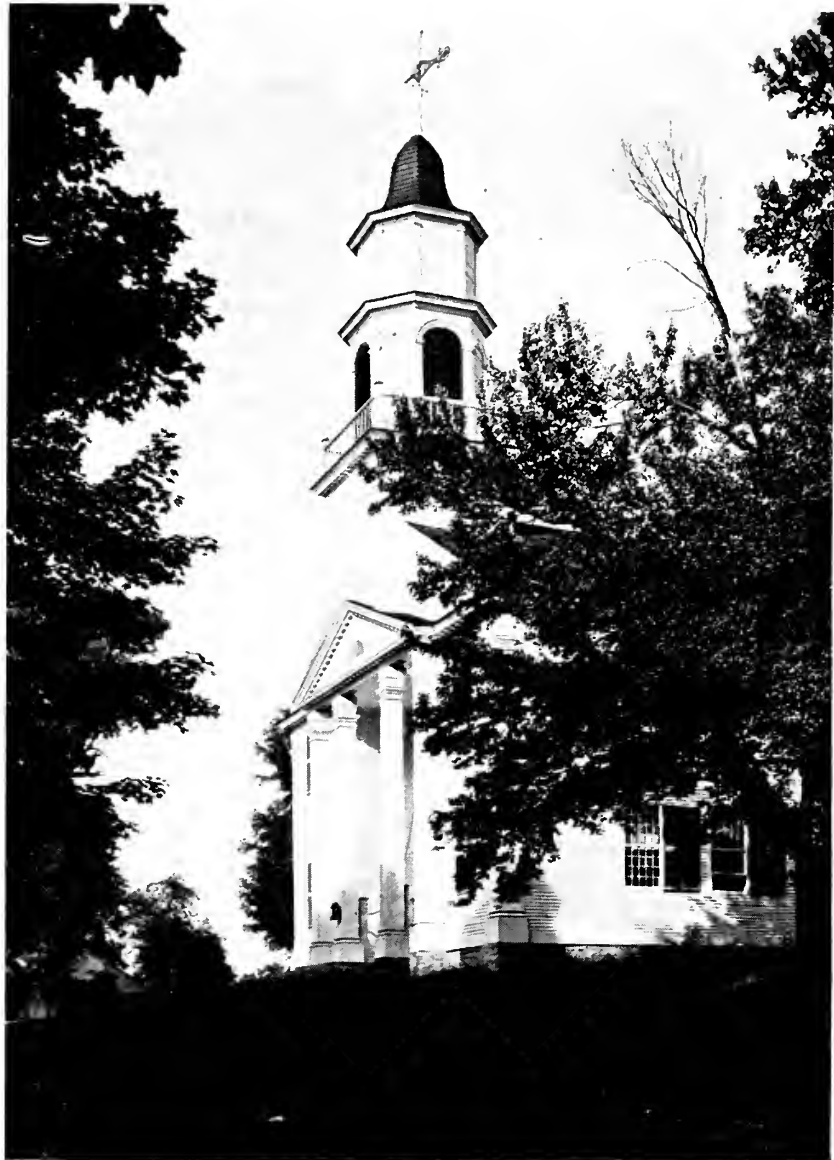
# They brought new treatment to well-known forms... and they worked with *White Pine*

ONE has remarked that the architecture of early Colonial times delights us with a beauty we can appreciate even while we fail to equal it. Our forebears, trained for long years in an art passed on from father to son, constantly strove to improve the expression of the work they loved. . . . It is significant that the wood almost universally used was White Pine.

The forests from which they drew their supplies are not so completely stocked with virgin timber as in former years. But the same wood grows in great quantities in the Inland Empire of the Great Northwest and is sold in all good lumber yards as "Idaho White Pine."

The wood has all the qualities that commended it to earlier craftsmen. Its soft texture, and straight, even grain make it exceedingly easy to work. It takes paint without the grain raising. Every board retains its shape; the joints stay right. And even after years of wear and exposure to weather, Idaho White Pine remains virtually unchanged.

There was never a satisfactory substitute for White Pine in Colonial days and there is none today. It is nature's finest building lumber. For all interior trim, including wainscotings, paneling, carved ornament; for all exterior work where a naturally durable wood is required, Idaho White Pine is the ideal building lumber. For your protection, Idaho White Pine is now trademarked. Western Pine Manufacturers Association, Portland, Oregon.



*First Congregational Church on the Green, Canterbury, Conn. Rebuilt of White Pine in 1784 on the site of former churches, and standing today.*



*Doorway of a house at Farmington, Conn. Built of White Pine in 1690, and standing today.*

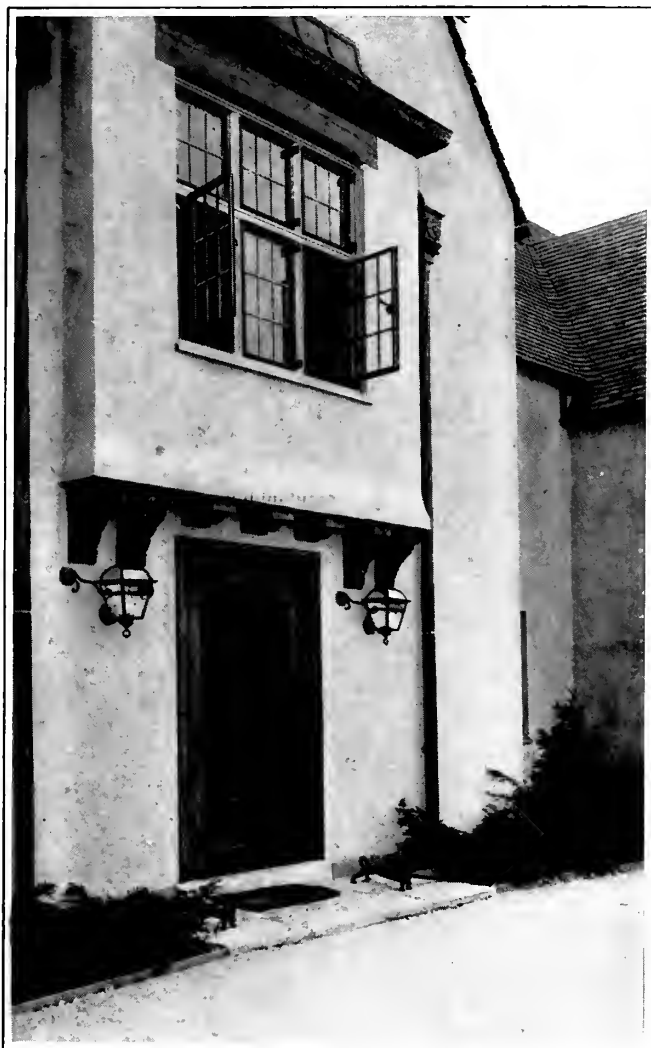
IWP

*This trade-mark is imprinted on Idaho White Pine at the mills, and is a definite means of identification—a protection for home owner, builder, architect, and lumber dealer.*

**Idaho**  
GENUINE  
**White Pine**

THE PINE WITHOUT A PEER

# CRITTALL CASEMENTS



WINDOWS ARCHITECTS RECOMMEND

*Residence of Miss Dorothy Stirling, Glencoe, Ill. Puckey and Jenkins, Architects*

The simple beauty of Crittall Casements will add immeasurably to the dignity and charm of the home you expect to build. Their slender proportions harmonize with the graceful lines that distinguish all good architecture. Their flashing panes lend a touch of living warmth to exterior walls of any material.

And Crittall Casements also bring the host of comforts and conveniences you expect in the home of today. Ask your architect to show you the illustrations of Crittall-equipped homes on pages A1131 to A1200 of Sweet's Architectural Catalogues. Or, we will gladly send you our latest literature describing the three lines of Crittall Casements—Stanwin, Norman and Universal.



*Stanwin Casements are available with screens by Crittall*



CATALAGNE, the gay rag carpeting made by the French Canadians, is such an excellent base for the peasant furniture of all countries that it is being imported in larger quantities than ever before. In small Early American and French provincial dining-rooms the sombre brown pine, maple, or fruit wood is doubly attractive against the cheerful plaids of this hand-loomed, closely woven, home-dyed carpeting. It comes about a yard wide in a great variety of plaid designs in daring red and yellow colorings, or in the softer, subtler rainbow colors. Hemmed strips may be used for scatter rugs or runners; sewn together they make excellent large rugs or may be laid over the entire floor in carpet fashion. The dash and spirit of this fabric carpeting make it most adaptable also for use in sunrooms and porches with the amusing new bamboo and willow furniture.



CURIOUSLY enough, most very busy women have hobbies, and Mrs. Franklin Roosevelt, the wife of New York's governor, is no exception. Hers is the fine furniture made in the Val-Kill shops near Poughkeepsie. This has been on sale in New York for over a year and now has its own showroom. So far all of it has been reproduced from or inspired by the work of Early American craftsmen, but it is entirely different from the usual reproductions. First, the wood is chosen with the greatest care, and then every process of the building and finishing is done by hand, so that although the furniture is expensive because of the time consumed it is well worth the price, for it is flawless. Val-Kill furniture—the name is burned into every piece—is made of pine, of maple, of cherry, of walnut, and of mahogany. While the maple and pine have a lovely mellow color, the walnut is even more beautiful in its smooth-as-satin finish. Some ribbon-back chairs with rush seats, a walnut bed that strongly suggests the French or Italian provincial, and the trestle tables with accompanying long benches are outstanding in the group exhibited.



CHILDREN'S furniture, from daintily lined market baskets *de luxe* that are adequate cradles for young babes to a suite from Primavera, is shown in a new section at Lord and Taylor's. The Primavera group is very jolly in cream-white paint with groups of narrow horizontal stripes in gay colors. Somehow the modern mode suits childhood's need admirably. In the collection is every kind of bed, from the basket mentioned, through all the different stages of cribs, to real beds in miniature. Of interest to traveling mothers and to grandmothers whose grandchildren visit them are cleverly fashioned collapsible play pens that are new to me. They are hinged in rather small sections, can be made into larger or smaller pens, and may be shaped into rectangles which when fitted with special canvas bottoms and mattresses provide very good beds. These are a most excellent idea for apartments.

## CRITTALL CASEMENT WINDOW COMPANY

10973 Hern Avenue

Detroit, Michigan

STANWIN CASEMENTS

NORMAN CASEMENTS

UNIVERSAL CASEMENTS

# HAVE YOU ANY FLOOR AREAS LIKE THESE?

Are there spaces around the rugs and carpets in your living room? . . . Do your stairs and landings show some floor? . . . Have you linoleum too, in your sunroom, living room, bedroom, pantry or kitchen?

This advertisement tells of a new way to keep floors beautiful and clean



**T**HE Household Institutes of leading publications have recently announced a new simpler treatment for floors. One of the nice things about it is what you don't have to do. There is no water-bucket or scrubbing. No getting down on hands and knees. You don't get tired or cross or wet wringing out a mop. You don't even have to get your hands dirty.

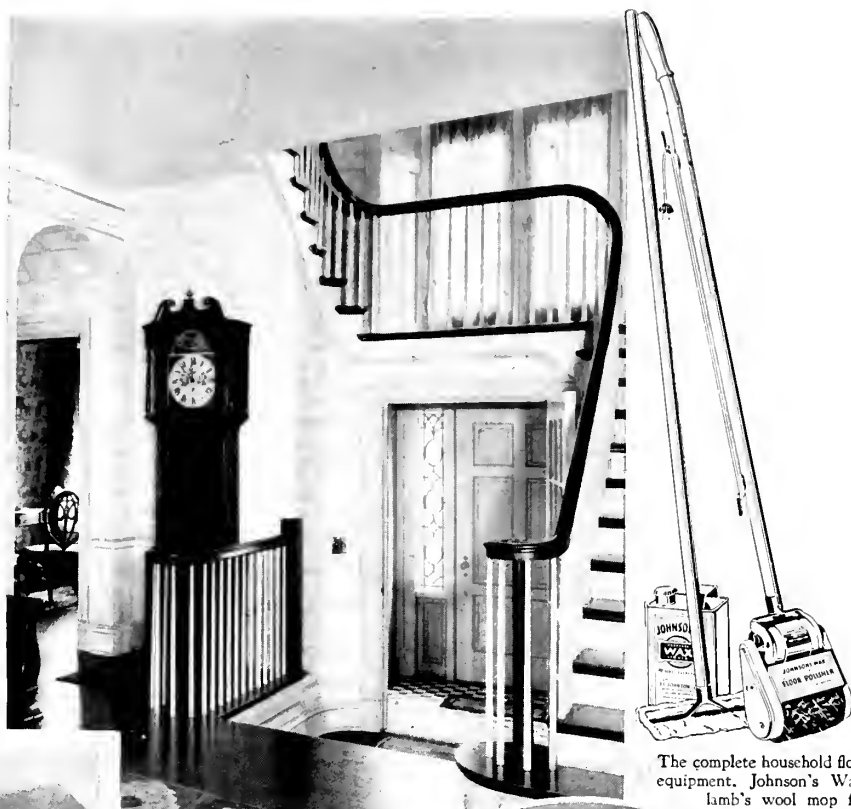
The new treatment is cleaning (as well as polishing) floors with wax. Liquid Wax is first applied freely as a cleaning fluid. In liquid state it dislodges ground-in dirt and dissolves surface dust. This is wiped off with a few clean rags, taking the dirt with it. A fresh film of wax, paste or liquid, is applied, allowed to dry, and then burnished with an electric polisher until it glistens.

The polisher is pleasant to use. It runs itself. Snap the switch, which is conveniently placed on the handle, and the bristles start revolving at 2100 revolutions per minute. The machine drives the wax into the pores, producing a hard dry lustrous film in a very short time, and light dusting becomes the only frequent care required thereafter.

You have, too, this comfortable knowledge. — The wax coating over linoleum, paint, lacquer, shellac, or varnish, protects it. It keeps scratches from injuring the surface — chair marks, hot liquids, tricycles, even roller-skates.

Whatever your actual floor area in square feet, the electric polisher eliminates any hard work. The polisher may be rented for \$2.00 per day at neighborhood stores near you. Or it may be purchased when you decide to own one, for only \$29.50 — a price which includes a half gallon (\$2.40) of Johnson's Liquid Wax and a \$1.50 Lamb's Wool Mop for applying the wax.

If you think you would like to try this treatment, we will be glad to start you by sending our regular 25c can of wax, paste or liquid, free. We are justified in doing this because women



The complete household floor equipment. Johnson's Wax, lamb's wool mop for applying, and electric polisher.

The cleanliness and protection of wax are essential where floors receive hard wear—and a constant testimony to the well-kept house.



## THREE STEPS . . .

- (1) Where floor is soiled, apply Liquid Wax freely as a cleaner.
- (2) Wipe up all liquid solution with clean rags. All embedded dirt, now dissolved, comes with it.
- (3) Apply thin coat of wax (paste or liquid) over entire floor and when dry, burnish with electric polisher to clear mellow lustre. This treatment at intervals of a month will keep floors in perfect condition.

who try this new wax treatment keep on with it. It is infinitely easier, and floors are virtually made new.

Send the coupon or a few lines to S. C. Johnson & Son, "THE INTERIOR FINISHING AUTHORITIES," Racine, Wis.



## FREE 25c can to try . . .

S. C. Johnson & Son, Dept. HB3, Racine, Wis. Gentlemen:

Please send free 25c can (not a sample) of Johnson's Wax Polish ☐ paste or ☐ liquid (check one) and illustrated booklet on the new care of floors and furniture.

Name \_\_\_\_\_ (PLEASE PRINT)

Address \_\_\_\_\_



## On How to Plan For Fuel Thrift And Heat Contentments

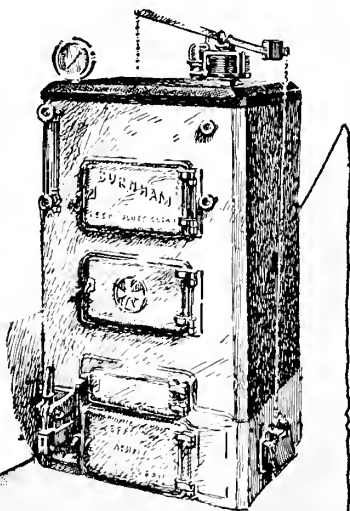
OF first importance is to find out *what not to do*. Then you can easily enough find out *what to do*.

That's exactly the way Katharine MacDowell and husband Ned went about it.

They wrote to six friends asking their first hand personal opinion of their particular home heating heat. Asked them to frankly state all the points against it, as well as those in favor. All six of them answered giving a lot more details and real personal experiences than they had hoped for. So much so, in fact, that they sent copies to us.

Those six letters proved so "heat helpful" that we secured permission to make them part of a delightfully illustrated booklet, called "Letters To and Fro." Delightful and highly informative. Sent with our compliments.

Burnham Jacketed In Color is just as thrifty inside its handsome jacket, as are the other Water Tube Type Burnhams.



# Burnham Boiler Corporation

IRVINGTON, NEW YORK

Representatives in all principal cities of the United States and Canada

## WHAT I SEE IN NEW YORK

(Continued from page 270)

THE service-rooms of a house being all-important to the rhythmic purr of the machinery of housekeeping, such items as laundry equipment are not to be overlooked. The Home Making Center, sponsored by the New York Federation of Women's Clubs, has some excellent suggestions which include washing units to be used in any set tubs, extractors, mangles, and two excellent dryers — one electric and the other gas. The Bureau of Standards at Washington, it seems, reports that only a little over 50 per cent of our days provide good drying weather, so that the use of dryers seems expedient. Both the dryers have a large capacity and perform their work with great efficiency. A most useful piece of equipment is a standard with an overhead arm to which an electric iron can be attached. This arm is movable and allows free use of the iron without the cord's ever getting in the way — one of the great nuisances when ironing. Incidentally, on the standard is an indicator to show whether the current is on or off.



ONCE or twice before I have mentioned, I remember, that there are fashions in flowers; in these, as in everything else, human taste is fickle. Dogwood, for example, real when possible and otherwise the imitation made of shell, is being widely used. Its bare brown branches and its fine white petals always have been used by the discerning and do not gain or lose beauty now that they have been 'discovered.' Its exaggerated simplicity is one reason for the shrub's special use in modern rooms, and also the fact that it is white, for all white flowers are in demand by people who consider effects carefully. Calla lilies lead the procession of lilies formerly considered churchly and funereal and now looked upon as home flowers.



THERE were at the Potters Shop, during the early winter, two exhibits of more than ordinary interest. The first was of the work of Henry Varnum Poor, the second of the work of Carl Walters. Both these men are American artist-craftsmen in the best sense of the word; their work is distinguished for its technique and for its originality of design. It will be a loss to the art of pottery if Mr. Poor carries out his threat to devote himself hereafter to painting. Mr. Walters, who is best known for his eccentric animal sculptures and also for the perfection of his Persian-blue glaze, is interested, it seems, in glass blowing. Thus does the versatility of artists limit their production in any one field. Mr. Walters's animals are hard to classify, because while they are exaggerated in proportion and strangely colored, yet they are quite apart from the ordinary grotesques. A pig with a head very large for the size of its body, which is covered with a small conventional pattern, a Persian-blue hippopotamus with black stripes, and a striped tiger cat, all show a marvelous sense of humor.



SEVERAL complete ensembles by Dim, the noted modern decorator of Paris, have been shown this winter by the Park Avenue Galleries and they comprise perhaps the largest collection of modern French things that New York has seen in some time. As always there were cabinets beautiful in the perfection of detail in which the French excel, but to our American eyes somewhat too massive. There was, however, a beautiful desk made a good deal like a flat-topped office desk, but with the plain surfaces of the front broken by vertical grooving and with sliding shelves at both ends that almost doubled the top surface. With this were shown graceful and comfortable red leather armchairs with backs that could be adjusted to one's individual length of limb simply by pressing inconspicuous buttons in the arms. In the bedroom a Heal fire-side chair upholstered in fur velvet made the most luxurious combination boudoir chair and chaise longue that the most fastidious person could long for.

— M. S.





Reproduced from a photograph. Natural colors

WEATHERBEST Old Colony Shakes with wide exposure on sidewalls and an 18-in. WEATHERBEST Brown Roof. Designed by Mann & Christian for John Greendyke, Jr., Rochester, N. Y.

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TO those desiring the quaintness characteristic of early America, WEATHERBEST Old Colony Hand-Rived Red Cedar Shakes are available at prices that allow their use on homes where cost is a dominant factor. Their beauty is an improvement over the hand-split shakes of our forefathers and is further enhanced by the WEATHERBEST process of staining. The irregular, heavy butts produce deep and uneven shadow lines. For sidewalls we suggest one of the many WEATHERBEST Grays or WEATHERBEST Colonial White or Ivory.

A colorful WEATHERBEST roof, either Old Colony Hand-Rived Shakes or regular WEATHERBEST Stained Shingles in harmonious solid tones or variegated shades, can be selected from the twenty lasting colors to add beauty and lifetime roof economy. There is eighteen years' experience behind the WEATHERBEST policy: "Not to cheapen material or process to meet price competition."



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326 of these Service Sketches were rendered during the famous 1929 WEATHERBEST Home Modernizing Contest.

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FOR ROOFS AND SIDE-WALLS

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☐ Also enclose booklet on Modernizing and prize-winning homes in the Second WEATHERBEST Home Modernizing Contest.

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Address .....

# If RUST can invade your home . . . then sooner or later expect TROUBLE

**R**UST—you know it . . . the reddish tinge . . . the tell-tale mark of destruction. It should be kept out of your home to avoid the many upkeep costs it causes.

*Where does rust make its appearance?* Wherever metal comes in contact with water; in the water supply system (water pipes, the hot water storage tank, etc.); in the outside sheet metal work (gutters, rain-pipes and roof flashings); also screens and hardware.

Rusted water pipe generally clogs with rust—slows up the flow to a trickle—discolours the water red—may spring leaks—has to be repaired and eventually replaced. *Anaconda Brass Pipe, however, cannot rust.*

Rusted gutters and rain-pipes are ugly . . . mar the walls . . . must be repaired and repainted frequently. Eventually they rust out. *But sheet metal work when made of 99.9%*

*pure Anaconda Copper can't rust.*

*How soon does rust come?* An authoritative investigation shows that in the average home rustable metals cause trouble within seven years after installation.

*How can you avoid rust?* This can be easily done by using Anaconda Copper, Brass and Bronze. Thousands of home-owners are finding that these rustless metals save upkeep and replacement costs.

It is estimated that the annual rust loss in American homes is five times greater than the fire loss. For the usual one-family house, which is not rust-proofed, this rust expense will amount to an average of \$60.00 annually.

*Facts about Anaconda Copper and Brass*

Anaconda products reach the consumer after the most careful supervision from mine to finished product. A single organization of more than a hundred years' experience is responsible for every step.

Every length of Anaconda Brass Pipe is tested. For your protection it is stamped "Anaconda"—your guarantee of lasting service. Leading plumbing contractors everywhere install it.

Every sheet of Anaconda Copper is also stamped "Anaconda." It is 99.9% pure. It can't rust.



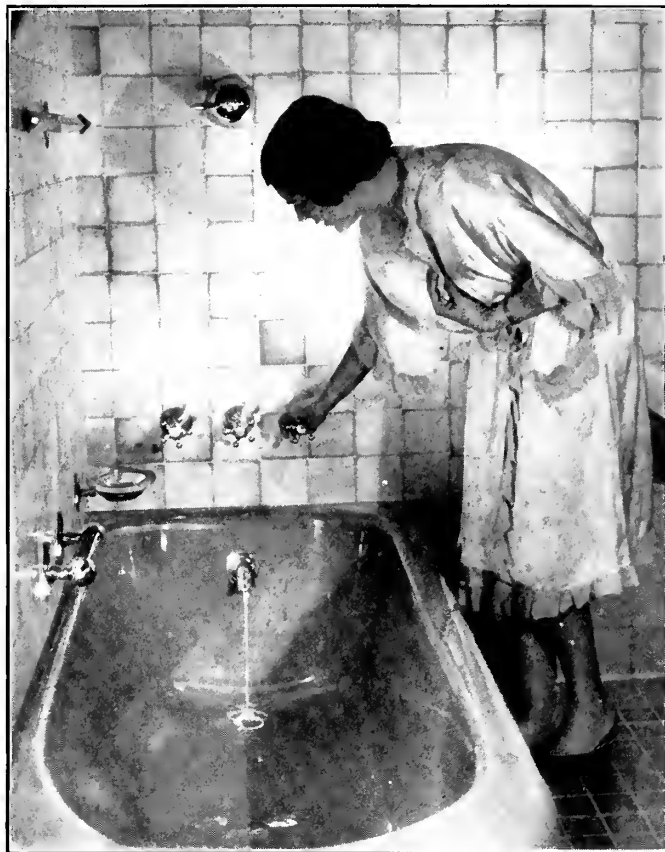
*It's easy to avoid this . . . a common sight in every community . . . replacing rusted gutters and rain-pipes with copper.*

In the situation pictured above there was a box gutter lined with rustable metal connecting to rain-pipes of copper. Though installed only about seven years the gutter was badly rusted, while the copper rain-pipes were in perfect condition. New shingles had to be laid over the old gutter and Anaconda Copper gutters installed.

This replacement expense can be avoided in new construction by installing gutters, rain-pipes and flashings made of Anaconda Copper.



*Mrs. J. J. O'Donnell and her four children in front of her new home. At the right is the interesting story of why the house was rust-proofed.*



*No one likes to wait for their tub and then get rusty, discolored water besides. Anaconda Brass Pipe installed in the plumbing system is permanent protection against rust and its attendant troubles.*

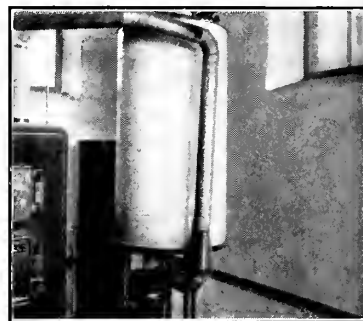
*Children in the home—an important reason for using brass pipe*

Consider the experience of Mrs. J. J. O'Donnell of Mt. Vernon, N. Y., who says:

"When we moved to our first house (in Pelham) we knew very little about rust. But we soon learned.

"First we noticed that the water pressure was growing weaker. Soon we couldn't draw water in the bathroom if a faucet was open in the kitchen or laundry. Rust was clogging the pipes. Then the water took on a reddish brown color that grew worse and worse. And I never had clear water to serve at table . . .

"It was vital that the children have pure, clear water—and plenty of it—always. So in the house we built we decided to have Anaconda Brass Pipe. Since then we haven't seen a sign or trace of rust and the water is always pure and fresh."



*A rust-proof hot water storage tank is an important part of any plumbing installation. If made of rustable metal its life is limited. All too often homeowners have found their cellars flooded from a leaking storage tank.*

The use of copper hot water storage tanks is constantly increasing. Leading manufacturers of plumbing appliances are prepared to supply these tanks in sizes for the average home. Anaconda Copper cannot rust . . . it provides a permanent installation . . . it saves money.

—†—

*Get this valuable booklet!—"The Home Owners' Fact Book," by Roger Whitman. It not only tells you how to rust-proof your house, but deals with important facts concerning planning, financing and maintenance costs. It will be sent upon receipt of 25 cents. Address:—The American Brass Company, General Offices, Waterbury, Conn.*

## ANACONDA COPPER & BRASS

CAN'T RUST  SAVES MONEY



## BOOK & LAMP

**Patio Gardens**, by Helen Morgenthau Fox. New York: The Macmillan Company. 1929. 8 x 10½. 228 pages, including index. Price \$6.00.

ALTHOUGH this book on Spanish gardens gives us a background of history, the subject is approached primarily from the point of view of the present-day garden maker. For Mrs. Fox believes, and her book convincingly proves, that patio gardens are full of suggestions for garden lovers in all parts of the world. The simplicity of their arrangement and their somewhat Oriental atmosphere set them apart from other European gardens and give them a very special appeal. It is strange that their obvious adaptability to varying climates and conditions has not been more widely recognized and utilized by discriminating gardeners in America. Certainly the charming sketches in this book and the text which accompanies them suggest many possible adaptations to American needs and will prove an inspiration to all readers, who cannot fail to come under the spell of such fascinating old-world masterpieces of garden art.

**China and Japan in Our Museums**, by Benjamin March. New York: American Council Institute of Pacific Relations. 1929. 5½ x 8¼. 122 pages. Illustrated. Price \$1.50.

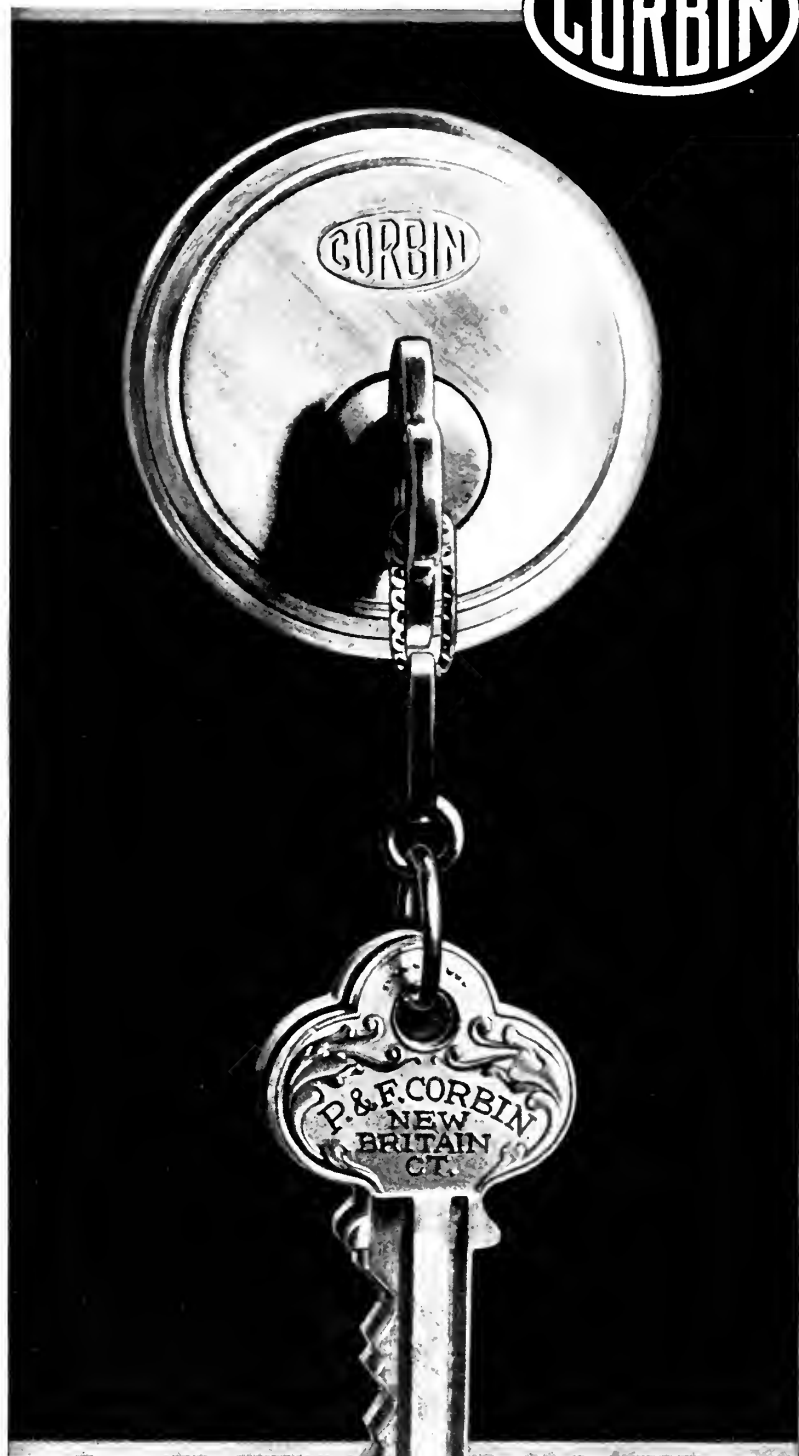
THIS report on Chinese and Japanese art in our museums was compiled for the American Council of the Institute of Pacific Relations and is an interesting indication of the degree to which America realizes the importance and value of Oriental art. There is a marked and growing interest in the art of China and Japan, and it will astonish most of us to learn the resources offered by our museums for its study and ap-

preciation. Statistics have been gathered from forty-one institutions and the results are tabulated in convenient form. At a time when it seems more than ever important for us to understand the Oriental point of view, we should appreciate the opportunity given us by our museums to study the artistic contributions of China and Japan and to realize our indebtedness to them in the world of art, where the East and West may meet on common ground.

**Sounding Stones of Architecture**, by Philip N. Youtz. New York: W. W. Norton and Company, Inc. 1929. 5¼ x 8. 256 pages. Price \$2.50.

MANY books have been written on architecture, but few which give the reader as much insight and understanding of its meaning as *Sounding Stones of Architecture*. It is a book not so much of architectural information as of suggestion, but, like poetry, the images it suggests are more vivid than any analytical description could hope to be. The whole subject is approached from a fresh point of view, as a record of cultural growth rather than as a matter of styles and masterpieces. According to Mr. Youtz, architecture is a humanly recorded history far more reliable than written records, telling not of a single author but of the whole society which produced it. Through the book are scattered terse definitions of architecture: 'It is the memory of civilization . . . the way history looks . . . the symbol of cooperative accomplishment . . . a reminder of the price and worth of civilization.' And in reading these essays one begins to hear the rich melodies which the author tells us are to be found in the 'sounding stones' of architecture by those who grasp the inner meaning of this 'lithic form of civilization.'

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WHEN in strange countries, have n't you wished that you could travel without troubling about tickets or reserving a place beforehand on any particular train? When you visit Italy you can do just that fabulous thing! Go into an Italian State Railways office in any of the large cities of Europe, or, if you cannot find one, any large tourist office, and ask for an 'Enit' ticket. In the words of this organization: 'The tickets enable the traveler to make a long and interesting tour through Italy, entering the country by any frontier station and leaving by any other he chooses . . . a selection of 150 routes, among which are the "classic routes," so called because they are the most frequented by tourists. No previous notice is required and no formality for using these tickets. They are available for two months . . . and cannot be extended beyond four.' The 'ticket' is a small folded sheet consisting of a map of Italy with the route chosen marked heavily, and with the cities included in the particular series listed down one side. As one goes from place to place the name of the city is punched out by the conductor. The ticket is good for all trains. Upon arriving at your destination you need only inquire the times when the various trains leave for wherever it is you are next to go. Take, for instance, Series B-8: you enter Italy at Ventimiglia; then you have the following cities in the order named—Genoa, Pisa, Rome, Naples, Rome, Foligno-Terontola, Florence, Bologna, Venice, Trieste, Venice, Milan, Domodossola or Luino or Chiasso or Sondrio. Remember, you can start your tour at any of these last named and leave Italy via Ventimiglia, for the ticket is reversible. It does n't say so in the circular, but as a matter of fact this ticket also includes a boat trip from Naples to Palermo and back (meals extra). The price of this series at the time I bought mine was: 1st class, 783 lire; 2nd, 527; and 3rd, 309. With the lira at about 6 cents, you can figure the price. It is cheap and convenient—and think of the fun of not being bound to a schedule!

E. J.



THE time to visit Père-Lachaise Cemetery in Paris is on a mournful Sunday afternoon in a cold rainy spring. Then it is that you absorb the real spirit of those incredibly ornate little monuments, and you appreciate with full force the sweetness and humility which make little French boys and girls in their middle

## ENGLAND

April 1

Eisteddfodd at Loughborough for two days

Famous Welsh choral festival

Oxford and Cambridge Boat Race

Shakespeare Birthday Celebration at Stratford-on-Avon, until May 24

## FRANCE

April 3

Nantes Fair, until April 14. 350,000 visitors expected

Flower Festival at Pau

## GERMANY

April 28

Summer Day Procession at Karlsruhe

## HOLLAND

April 9

Spring Flower Show at Utrecht, until April 12

## IRELAND

April 22

Curragh Races, until April 24

## ITALY

April 19

Festival of the Chariot at Florence

## SPAIN

April 13

Grand Processions during week at Seville, Madrid, Murcia, Valladolid, and Zamora, with religious images and costumes

Fête at Seville for a week, with dances, bullfights, and so forth

Rose fête at Barcelona

## SWITZERLAND

April 10

Camelia Flower Festival at Locarno

International Tennis Tournaments open at Montreux

teens take their Sabbath-day outing in a reverential visit to the cemetery. If this seems too gloomy an outlook, you have no business visiting cemeteries, even though your pilgrimage be literary rather than religious.

At the gate you may buy a map which plots the enormous enclosure and indicates the location of the tombs of the more illustrious dead. We say 'buy,' but of course that's not it. When you ask the price the elderly but gallant guardian of the portals murmurs deprecatingly, 'Selon votre bonté, madame,' and in the circumstances your *bonté* must needs be generous.

The long rows of monuments so crumbling, so close together, so overloaded with wreaths, bear witness to the ingrained French characteristic of intense respect for the dead. Alfred de Musset is easy to find, in the front rank, near the main entrance. With such a vast area to cover and so many beloved great ones whose tombs you had promised yourself to visit since a childhood when the very sound of the words 'Cimetière du Père-Lachaise' bore a thrilling significance, selection was in order. Rachel and Hugo, even Abélard and Héloïse, were abandoned in favor of Sarah Bernhardt and Oscar Wilde.

The great French actress lies at rest under a small, almost nondescript monument, hidden in the centre of a square, and found only after a half hour's painstaking search aided by a charming little *midinette* and her equally young escort, who made an earnest task of assisting the foreigner

and would not give up until success rewarded them. The celebrated Epstein sculpture on the monument to Wilde makes it outstanding, even in that forest of sculpture, good, bad, and indifferent. The French young people had never heard of the poor tortured English poet, but were just as eager to find his tomb as that of their beloved Sarah. French courtesy finds some of its finest flowering in cemeteries.

C. S.

AT a time when interest in things Spanish is so keen, it is strange that Quito, Ecuador, 'the city of the clouds,' has been so neglected by American tourists. This very neglect perhaps has helped it to retain its picturesqueness and unique Spanish atmosphere. The increasing number of tourists visiting the Panama Canal, especially in winter months, could make an easy trip from Balboa (on the Pacific side of the Canal) to Guayaquil, the port of Quito. The trip is made in from three to four days, depending on the speed of the steamer. Guayaquil, which was once considered the pest hole of the world and where yellow fever raged, has now been made perfectly sanitary and is not without interest. Situated forty miles from the coast up the Guayas River, it has much to offer the sight-seer, being the seat of the cocoa industry, and almost daily during the dry season it has its streets strewn with these chocolate beans drying under the tropical sun.

The real goal of this trip, though, is Quito, the beautiful capital of Ecuador, which is practically on the equator, but at an altitude of nearly 10,000 feet maintains a climate of eternal springtime. It is reached from Guayaquil, three hundred miles distant, by a two days' train trip which traverses every type of country, with its gradual and thrilling ascent from the tropical heat to snow-capped mountains.

One can go on to Quito by automobile or train. The distance is about one hundred and fifty miles and the trip a thrilling one over two mountain passes nearly twelve thousand feet high.

This city, which now offers excellent hotel accommodations, is said to be the oldest on the Western Hemisphere, being the ancient capital of the Inca Indians. The Spanish Conquistadores seized it from the Incas and built here a gorgeous Colonial city, and so it remains with few changes to spoil its rich associations. Its beautiful churches with golden fretwork taken from the Incas' treasure stores fairly take one's breath. It is truly a symbol of the glories of a romantic race, with its ancient markets conducted as in former days and its narrow streets bordered with houses of Colonial architecture which hold undreamed of treasures. No more culture could have been found than Quito possessed in the sixteenth and seventeenth centuries when it was the favorite capital of the Spanish. Traces of this culture still remain to charm the traveler seeking the unusual.

A. J. F.



THOUSANDS of Americans will flock to Oberammergau this summer to see the Passion Play, and many, either going or coming, will pass through the beautiful city of Munich. A smaller number will be drawn northward to Nuremberg, one of the few cities of Europe which have succeeded in maintaining a mediæval aspect, so that it still presents a fairly faithful picture of a prosperous town three hundred years ago. Here Albrecht Dürer lived and died, and many other artistic and historic associations still linger among the narrow winding streets and under the red-tiled roofs and peaked gables.

There is another town, however, that keeps to an even greater extent the atmosphere of mediæval days. This town is Rothenburg, about fifty miles southwest of Nuremberg—a smaller town and well off the beaten track. Beautifully situated above the Tauber River, the town is flanked by





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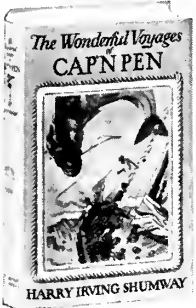
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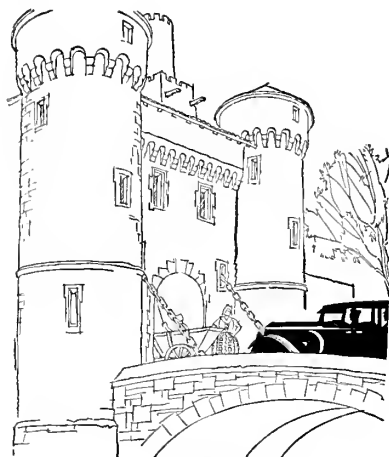
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## TRAVEL

(Continued from page 274)

ancient walls, towers, and gates. Entering the gates, one steps back into the Middle Ages, and if it were not for people in twentieth-century costume walking the cobbled streets, the illusion of living in a bygone age would be complete. By all means, see the lovely and singularly homelike city of Munich, the interesting and historic city of Nuremberg, but do not fail also to visit the quaintly fascinating town of Rothenburg-ob-der-Tauber—the 'city that Time forgot.'

M. A. N.

WHICH route are you taking, the Northern or the Southern?

This is a favorite question of experienced travelers to Europe, and each way has its partisans who assure you heatedly that they'd walk sooner than take the other route.

The Northern route, served by the pick of the great British, French, and German steamship lines, is of course the shorter, and by far the more traveled. Business people and those otherwise pressed for time choose it not only for the brevity of the five-, six-, or eight-day voyage, but because landing points are near to the great European centres—London, Paris, Berlin. For this they will discount the greater cold and the likelihood of fog off the Banks of Newfoundland.

The Southern route past the Azores, through the Straits of Gibraltar to the Mediterranean ports of Italy, France, and Africa, is the more leisurely, extremely pleasant way, to be recommended to any who have the time to loaf and invite their souls. Its delights are many, especially at this time of year: the warmth and the Southern sunshine, which are oftentimes the traveler's happy lot for the whole ten days of the voyage from New York to Naples on one of the palatial Italian liners; the first sight of land, — Capo San Vincenzo in Portugal, — and the spicy fragrance which someone insists is that of pepper trees; the excitement of approaching the Rock of Gibraltar, which everyone expects to look exactly like the Prudential advertisement and which of course always seems disappointingly small; the great range of the magnificent Moroccan mountains in the glory of their sunset colorings; the smooth passage through the Mediterranean, which does not disappoint, because it really is blue; fleeting glimpses of barren Sardinia, and finally the keenest thrill of all—slipping into the Bay of Naples and trying to realize that Vesuvius's curling plume is real, and not just the picture familiar since childhood.

Indeed yes, the slow Southern route has its points.

C. S.

SEVILLE is Andalusia; and Andalusia one never forgets. It is a city of great charm. The sunshine glows with that luminous quality peculiar to Southern Spain. One cannot merely say that in Seville the sun shines. No indeed, for it penetrates—has for centuries—into the spirit of the Andalusian and will penetrate ever so quickly into the spirit of the traveler.

The flavor of Seville, could it be other than one of gayety? No; impossible! And every tavern in the city will attest to that. Before the door will perhaps be seated a peasant boy. Swarthy lad, he will look up at you with fine black eyes and implore you to stop a moment to listen and to appreciate his playing of the guitar. Playing it so as to make one forget the North and think only of song and dancing.

Take the boy with the guitar into the tavern with you. He knows that every couple seated about the room apparently so lazily sipping their jerez, their Malaga, will respond to his rhythmical twanging. Let him begin, then.

A few measures he plays. Softly, almost unnoticed, a pair of castanets begin to accompany his music. A handsome youth silently rises, very carefully sets his cigarette on the edge of the table, and glides into the centre of the room. His broad-brimmed hat he adjusts ever so carefully, arches his back, and beckons to his partner. And they begin to dance slowly, gracefully. The tempo increases, grows faster and faster. Castanets and heels seem to be attempting to outdo each other. And now the dancers have abandoned themselves entirely to the magic of the music—here we see, indeed, the completest expression of that spirit called Andalusian.

And again into the street, where all about us are people intensely living, gayly and without thought of the morrow. Should you perchance wander into a quiet byway, though, Seville will be different. Look about you as you walk through the narrow streets. The houses are white, the shadows deep and intense. It is still.

The crowds, the taverns, are of Spain. Seville is of the Orient. More than four centuries ago the Moor was driven from the Iberian peninsula, yet still he lingers there. At least his subtle quality, that which outlasts all things, is in Seville. We feel the dark Moor—even expect him to come up from behind. And now that the sun is to set, we await the proclamation of the East, 'Allah is great, and Mohammed is His Prophet.'

C. F.



## VERMLAND



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Delightful new travel books are being published every week. Among the recent arrivals is the new edition of that now famous travel guide, *A Satchel Guide to Europe* by William D. Crockett and William J. Rolfe. With maps, pocket-size fabrikoid. (\$5.00). Findlay Muirhead in his admirable series of *Blue Guides* has a volume on *Spain and Portugal* which is complete and up to date with the

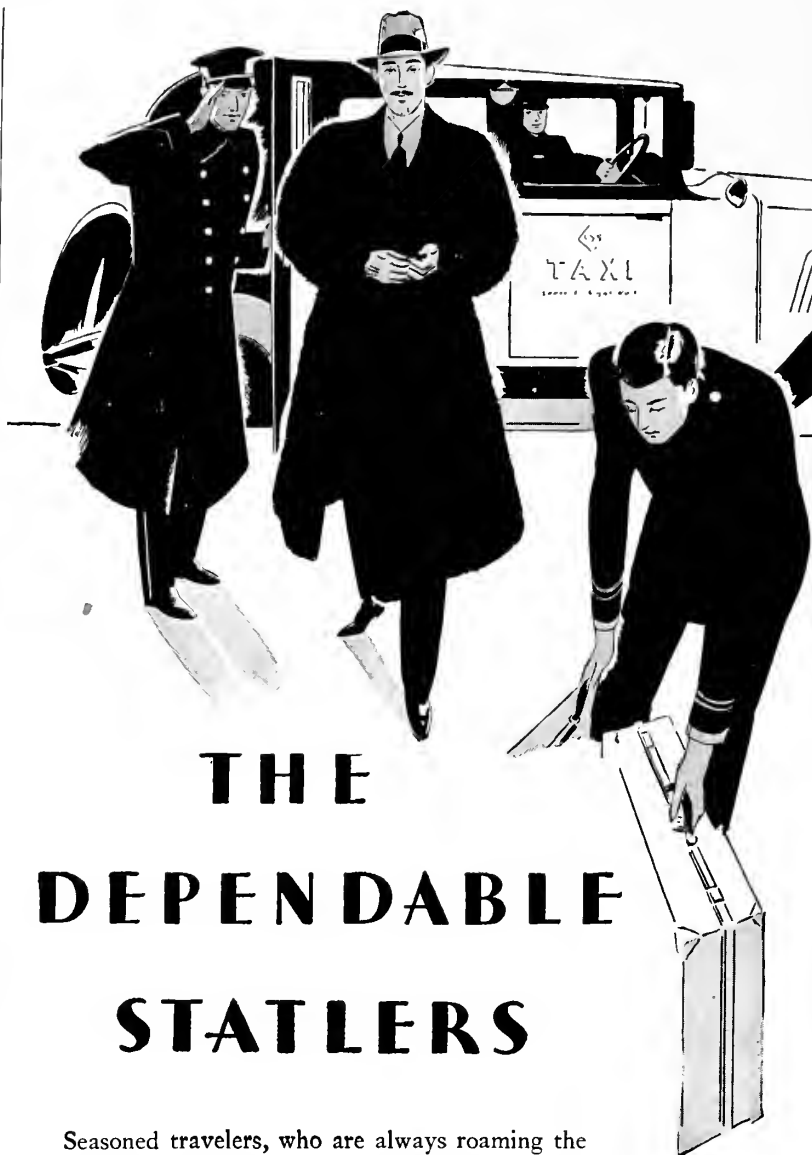


COLOSSEUM at ROME

most recent information. (\$6.00). *The Open Road in England* by John Prioleau is an informal and intimate guide to the Highways and Byways of Britain. If you plan to motor there this summer, here are excellent leads to those odd, lovely places just off the beaten track. (\$2.50).

We are always happy to suggest appropriate titles for the prospective traveler. Just mention where you are going in your letter.

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# Interesting Homes are Mirrors of Those who Live in them

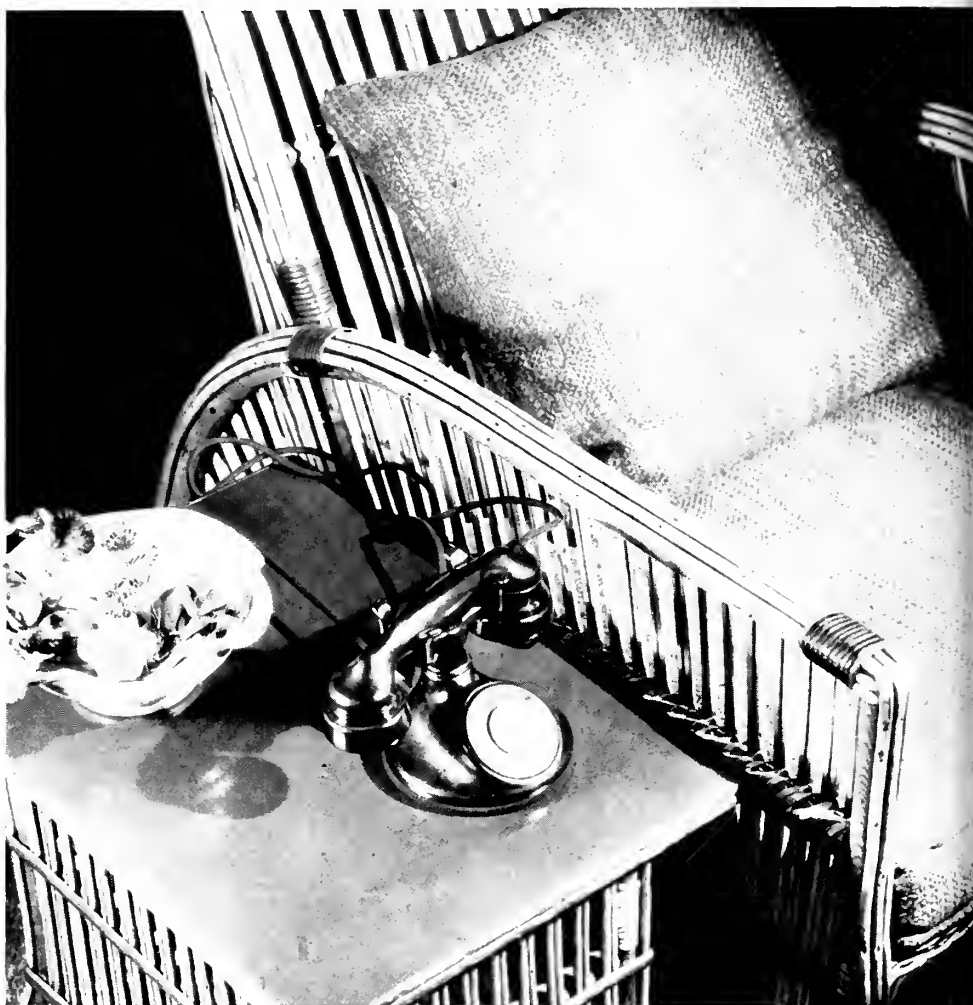
*They have a subtle air of charm and graciousness... in their furnishings... their arrangements for living comfort... especially telephone convenience.*

1 1 1

HOMES reflect the personalities of their owners. A few are dull, lifeless, inconvenient; others are sparkling and joyous—a pleasure to visit because you know they are a pleasure to live in.

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*It may be crispy cold outside, but here it is warm and cozy . . . with the late afternoon sun streaming through the windows . . . a comfortable chair and a good book . . . and, of course, a telephone right at hand for that final touch of complete convenience. A modern note, surely . . . and a sign of sensible living.*



*Breakfast. An enjoyable meal, yet scarce a leisurely one. But there's a telephone within easy reach . . . to save minutes when minutes are important.*



*And in the maid's room a telephone is not only a bit of thoughtfulness . . . but it also tends to assure the answering of calls when the family is out.*



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### *In the April Number*

IF Mr. Burbank, who gave us so many new and fascinating forms of plants, had directed his genius to the creating of animate furnishings which, like perennials in the garden, could automatically renew themselves, should we have been properly appreciative? Probably not, for there are but few occupations more keenly looked forward to than that of planning the spring refurbishing — plotting for new rugs and new hangings here, conspiring against worn-out cushions or outmoded wallpaper there.

This fact being established, we present our contents for the next issue, the spring decorating number, confident that you will find there copious suggestions. There is, for instance, the first of a series of articles on 'Bringing the House Up-to-Date.' The author, a person of wide experience in this respect, tells of the many ways in which our rooms can be freshened and smartened. If entire refurbishing is n't possible, reconditioning always is.

Furniture is considered in several different articles. There is one on the many unfamiliar woods used so largely by the modernist designers; there is another on 'Bridge Tables and Their Ap-

pointments,' both for the game and for the after-game repast; Mr. Bill continues his discussion of the 'Spontaneous Development of Furniture Styles'; and there are illustrations of porch furniture and of a dining-room table set with a centre arrangement of glass. Photographs of an apartment in Chicago

elucidate the points made in the article by the decorator-owner on how to obtain proportion and balance in small rooms. An Italian house (albeit in New England), furnished in exquisite taste, is described at length in the leading article. This house is of exceptional interest because actually it is very small and to achieve this type of furnishing successfully on a small scale is a difficult thing to do. There are illustrations of other types of rooms and there is the usual proportion of space given over to garden subjects. But the climax of the number, which, like the frosting of the cake, we have kept to the last, is a section of four pages devoted to the detailed furnishing of two rooms. Two of these pages contain perspectives reproduced in full color; the other two will show details of the furniture, hangings, and floor plans — pages full of inspiration and practical help.





## Enjoy the fellowship of fine furniture

ONE cannot associate daily with furniture of sincere quality and exquisite artistry without gaining a deep satisfaction completely aside from physical comfort or decorative charm. It is really a *fellowship* that only those who love and live with things of fine quality can appreciate. ¶ The Valentine-Seaver pieces portrayed here are of this type. The Valuxsea down-cushioned sofa faithfully depicts 18th Century English design. May be used with either Colonial or Early American groupings. It is tailored in a rich mulberry and gold damask. The barrel wing chair is strictly Early American finished in beautiful damask with the patented Valuxsea down cushioning. Tables by The Furniture Shops, Grand Rapids. ¶ A trip to your nearest Valentine-Seaver display will not only prove artistically enjoyable, but you will be surprised to find our prices so moderate. Should you not quickly locate our dealer, please write us. His name and address and a copy of our book "Modern Furniture for the Living Room," will be forwarded immediately.

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# Over the Editor's desk

THE Seventeenth International Flower Show will be held in New York at the Grand Central Palace from March 17-22 and will, as usual, be the outstanding event of the floricultural season. Last year the exhibits shown by amateurs and private flower growers rather outdid their commercial competitors, and it will be interesting to see if they are able to take the lead again this year. In this connection we should like to remind our garden friends of the splendid work being done by the various national plant societies. Among the most important of these are the American Rose Society, the American Peony Society, the American Gladiolus Society, the American Dahlia Society, and the American Iris Society. There are also national societies for the chrysanthemum, sweet pea, Delphinium, carnation, orchid, and fern. In organization lies strength, and if those who are interested in growing a special flower combine with other like-minded enthusiasts, their resulting work can be of amazing value in promoting the popularity and development of their chosen favorite. These societies perform many unique services and well repay the intelligent support of their constantly increasing members.

#

SOME years ago we published the definition featured on this page of the aims of the *House Beautiful*, and having had numerous requests for its repetition we are printing it again in this issue. It seems to us not only an excellent definition of the purpose for which our magazine exists, but also a comprehensive definition of 'home' which might well have carried off the honors in the competition recently sponsored by the National Association of Real Estate Boards.

#

IS it not time that the American public began to study the art known in Sweden as 'Trafik Kultur'? We have already tried brightening our stations with billboard advertisements of toothpaste and cough medicines, but from an artistic point of view the results have not proved wholly satisfactory. A better way might be to 'say it with flowers' as do the Swedish state railways.

In Sweden, the railroads maintain a special flower garden outside of Stockholm from which, during the coming spring, about 50,000 potted plants will be sent out to the stations of the Stockholm district alone. The big central station in Stockholm gets

not only huge potted laurel trees for the summer season, but fresh-cut flowers every day, and in the country practically every station has its own flower beds.

The average American is quite capable of enjoying this sort of beauty when he sees it, but as speed and efficiency are all he has been taught to demand of his railroads, the idea of combining beauty with steel rails and cinders simply does not occur to him. A few farsighted railroads and a handful of flower-loving station agents have made a hopeful beginning, but they need greater encouragement from a public which has learned to appreciate the necessity for Trafik Kultur in a land which boasts two hundred and sixty thousand miles of railroads.

*The HOUSE BEAUTIFUL* ☞ Only if you own your house can you in amplest significance call it home. It is about the house you call yours that the enduring memories cluster. Here family affections grow and flourish. Here independence is born, and here that natural assertion of individuality which we call character makes its plain impress upon the physical world. ☞ To help you to the house of your hopes and your ideals, to aid you at every step, and in every detail, with forecasts, plans, construction, appurtenances, furnishings, to offer you the widest latitude your purse can buy, yet to narrow your choice to what is essentially the best—that is the single purpose for which the *House Beautiful* exists.

ANOTHER phase of Trafik Kultur is suggested by Mr. Shurtleff's articles on town planning which show the importance of proper landscape design and planting in our towns and along our highways. The Federal Government now authorizes Federal participation in the cost of planting shade trees along the Federal-aid system, and the highway departments of many states have drawn up their own plans for roadside improvements. These plans are chiefly concerned with planting shade trees and keeping the roadside free from litter. If in addition to this work we could set aside a week for the extermination of billboards and 'hot dog' stands, our highways might become a source of real enjoyment to motorists instead of causing them so many moments of mental irritation and æsthetic anguish.

#

AN old and yellowed newspaper clipping came to us the other day from a Southern subscriber who thought we might enjoy reading it. We did, and in turn are passing it on to those

of you who may be interested to read of interior decoration as found in homes of not so long ago, where 'the whole arrangement was of the simplest, yet a look of quiet refinement reigned over all.'

A parlor in a country house has been made pretty at very little expense by the inmates thereof. The floor is stained an olive green and polished. A large Chinese cotton rug of white ground with an arabesque border and medallion of pink and pale olive green is laid in the centre. The walls are tinted a shrimp pink color, and have a paper frieze of pink ground with a pattern of deep pink peonies, with olive green foliage. The old-fashioned marble mantel and hearth are painted green, and the mantel is decorated with panels of Lin-crusta-Walton, which are painted a green bronze color. The mantel dra-



THIS narrow strip of a house in Bruges has surely inspired more than one *House Beautiful* cover in the past. As Oscar Wilde once remarked, 'Nature finally reflects art'

well-known horticultural authorities. J. D. Lockett, a former contributor, is connected with the New York State Agricultural Experiment Station at Geneva and is editor of its publications.

Dorothy M-P. Cloud is a landscape designer of wide experience and has for several years been actively engaged in general landscape development. She is a member of the firm of Cloud and Cloud, of Ardmore, Pennsylvania, and the author of *The Culture of Perennials*. Her articles deal with the practical side of garden making, answering some of the many problems which confront the beginner.

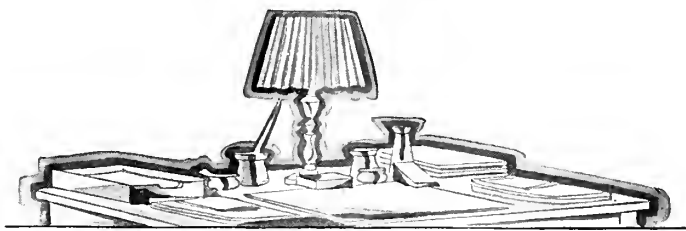
Another landscape designer and member of the American Society of Landscape Architects is Elizabeth Leonard Strang, who is a writer and lecturer as well as designer.

A university woman with several degrees to her credit, Mary Lois Kissel has made a special study of art and textiles both at home and abroad. The Smithsonian Institute now has on its presses one of her monographs on Indian blankets. Her present article shows the interesting rôle which a garden may play as color laboratory for the designer of textiles.

Anderson McCully, whose full title is Mrs. A. W. Anderson McCully, gives Seattle, Washington, as her permanent address, but she has traveled extensively throughout the West and writes with authority on all phases of Western horticulture and gardening, from the northwestern tip of Washington to the desert gardens of the South.

#

AMONG the contributors to our magazine this month are many who are





### THE ENCHANTMENT OF A JUNE GARDEN

*The charm of this garden in Hingham, Massachusetts, lies not only in its excellent design but in its marked personality. Wide flagstone paths and surrounding walls of rough stone form a background for flowers of blue, mixed with yellow, which strike the dominant note of the garden color scheme. Elizabeth Leonard Strang, Landscape Architect*



# THE HOUSE BEAUTIFUL

## BUILDING : PLANTING : FURNISHING



### GOOD DESIGN PLUS GOOD PERSONALITY

*A Flower Garden in Hingham that has Delightful Color as well as Good Structure*

BY ELIZABETH LEONARD STRANG

IF the real measure of a successful garden lies in its ability to give delight, then the garden of Mrs. John T. Hollis, at Hingham, Massachusetts, has achieved that distinction.

A garden, or a complete estate, may be laid out faultlessly from the standpoint of design, yet leave one cold. The importance of good design is quite correctly stressed in our schools of landscape architecture, and the lesser subjects of planting and architectural detail kept subordinate to the larger issue. This is quite right, for nothing is more distressing than an unhappy relation of parts, poor proportions, or a clutter of meaningless ornaments.

A garden correctly designed may still fail in that touch of charm which calls forth a responsive thrill from the heart of every true garden lover. We can tell one of those T-square and drawing-board gardens at a glance, and usually one glance is enough. It is just this lack of the personal touch which, I think, accounts for the unconscious prejudice against the so-called formal garden.

In this instance the goal set was a good design plus personality. We have prolonged the pleasure by the gradual evolution of a plan completed in

advance down to the tiniest detail. Some people cannot visualize a plan, but prefer to work out their problems bit by bit, relying

on the inspiration of the moment and fitting into the picture such treasures as they accumulate. But, unless very gifted or trained in design, they must ever steer between the Scylla of ignorance and the Charybdis of impulse, or the result of their efforts will be chaos. We preferred to have a plan, and evolve it gradually, for a 'finished' garden is over and done with.

In the beginning, there was not much to intrigue the fancy. Two sites were available. The one directly behind the house we discarded not only because of poor soil and exposure, but because the dominant view of the sea dictated a simple terrace and tree-framed lawn for its foreground. Site number two at the end of the newly built wing, though facing a bare hillside with one lonely apple tree in the middle foreground, suggested possibilities.

A flagged terrace with balustrade and steps had already been constructed at the end of this wing, and a part of the problem was to treat the too narrow façade and enormous blank chimney in a decorative manner. It was decided that the obvious narrowness of the former could be corrected by building an arbor at one side; and a plaster bas-relief unearthed in a stonecutter's work-

*Photographs by Burr Church*



FRAMED BY AN ARCH OF ROSES, this alluring vista shows a miniature sundial surrounded by four standard wisteria trees, heavy with clusters of purple bloom. Elizabeth Leonard Strang, Landscape Architect

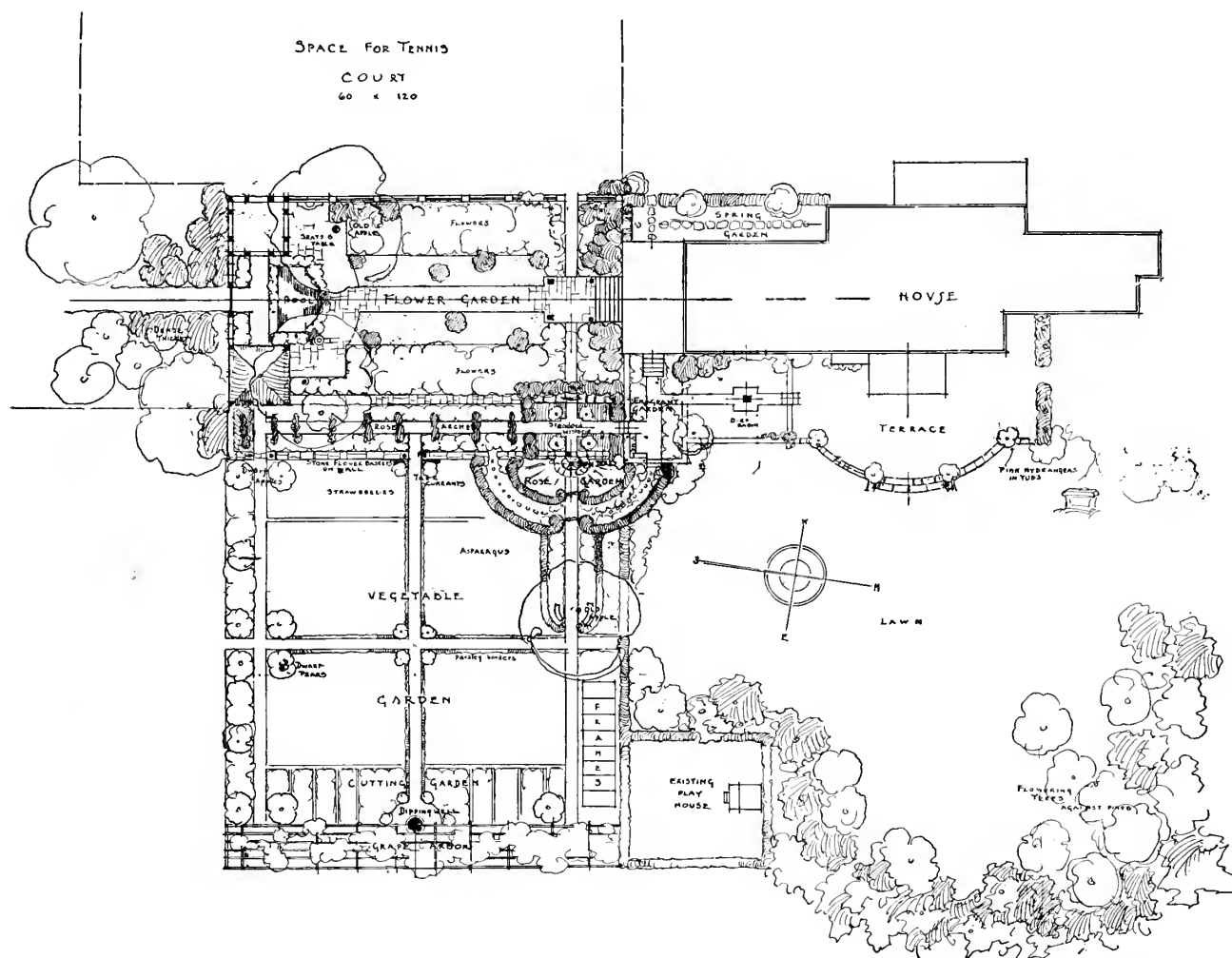
room, flower brackets, and ivy on a fan-shaped trellis took care of the chimney.

The interior of the new music-room in the wing was subconsciously incorporated in the spirit of the garden from a composite impression of clear blue Venetian glass, delicate wrought-iron fixtures, and deep brown

stone walk leads down to a pool and paved area under the apple tree, whose spreading mass at one corner is balanced by the garden house at the other. The width of the flower areas at the sides is broken only by narrow stepping-stone walks for service.

We could not stop with the design of the

rosemary willow, sea-buckthorn, elæagnus; tamarix and Buddleias, and the aromatic *Vilex macrophylla*. The evergreens are blue-green: Swiss stone pines, and trailing Chinese junipers, faced with low colonies of heather, blue fescue grass, sweet-smelling southernwood, cerastium, Santolina, and nepeta per-



The above plan shows how, with few natural advantages, a most workable garden plan has been developed, with the outlying parts drawn into harmonious relationship

carved wood. The dominant blue motif was more directly suggested by the walls, which are of rough plaster tinted a soft Italian blue, and the ships on the cretonnes at the French windows gave us the idea for the weather vane which surmounts the garden house.

One feature, however, was deliberately predetermined by the owner: the garden must have a wall around it. So the boundaries were made large enough to include the friendly apple tree. On the west the wall was high, to shut out the entrance drive and tennis court; on the end it was pierced with arched openings to provide a view of the woodland yet to be evolved. On the east was the rose walk, between two low stone walls just outside the garden proper, with arches at intervals, whose height, though balancing the high wall on the other side, afforded glimpses of the sea.

The design of the main garden is simple. A central turf panel irregularly planted with ancient box bushes and traversed by a flag-

garden alone. The outlying parts had to be drawn in to establish harmonious relationship. On the north was a space which cried aloud to be developed as a bird garden. We used the berried shrubs which we had on the place to enframe a circular bit of lawn, and at the foot of the ivied wall built a little bird basin and planted it sparsely with forget-me-nots and ferns.

Beyond the windowed wall at the end we made a little private fairyland of our own, a nook with stone seats overhung by heavy clusters of hybrid white lilacs against massed white pines. From this, a winding walk fringed with poets narcissus and pale daffodils rises by means of widely spaced stone steps to the hidden summit of the hill, now completely transformed by huge cedars mingled with slender silver birch, Judas-tree, flowering crabs, witch-hazel, dogwood, and viburnum.

Farther on, a hollow glade has been developed as a gray garden, with such shrubs as

vaded with the delicate purple of crocus and Colchicum.

Beyond the rose walk lies the vegetable garden, an interesting affair of plummy green asparagus, zinnias for cutting, strawberries, and parsley. An intermediate terrace designed for the future rose garden is now used as a reserve garden for the growing of those ever-needed perennials, sweet-William, Iceland poppy, foxgloves, columbines, forget-me-nots, Violas, Delphinium, hollyhocks, and Canterbury-bells.

Beyond this is space for frames, a miniature herb garden, and, in still another place, the children's garden, where they set out choice specimens of pansies, English daisies, and forget-me-nots.

One of the most alluring features is a little green court framed by the vista of rose arches, where four standard wisteria trees surround a miniature sundial at the intersection of two mossy paths. The purple clusters of bloom breathe enchanting



THE GARDEN HOUSE not only forms an attractive architectural feature which balances the big apple tree in the opposite corner, but contains a blue tiled sink with bronze faucet and other practical garden accessories. The motif of blue which runs through the garden is carried out in the tones of the stone wall and its border of tiles with a grape design on a soft blue background





RHODODENDRONS AND AZALEAS border the primrose path which leads to the old apple tree, under whose spreading branches a wide paved space with tables and chairs shaded from the summer sun suggests afternoon tea and cool drinks

fragrance and are ever filled with bees.

When the new wing was extended into what was formerly the flower garden there was left a stretch of privet hedge enclosing a strip ten feet wide — just right for a little sheltered bulb garden. Here is one lonely cedar tree, a tiny dwarf crab (*Malus sargentii*), and a variety of the earliest bulbs, succeeded by lilies and royal ferns, and Mayflower verbenas contrasting with the golden brown of French marigolds.

So much for the general design of the various parts, which we found of absorbing interest; now for the more intimate details, which made it still more fascinating. The motif of blue which runs through the garden has been suggested in the texture and tones of the fieldstone wall, which varies from brownish yellow through soft gray to dull blue-green. The wall at the far end and the eaves of the garden house are finished with a border of tiles showing a raised pattern of grapes with a soft blue background, while the door and window openings of the latter have mouldings showing frisky little squirrels, rabbits, and birds.

This garden house is something more than an architectural feature balancing the mass of the apple tree. There is, inside, a wide stone slab with blue-tiled sink and bronze faucet for the filling of flower vases, a com-

plete array of cupboards and drawers for tools and raffia, labels and smocks — even two little stools where you may sit and put on your rubbers.

On the window sill, seen against the pines, is one of those familiar big glass bottles, only this one is of light peacock-blue, filled with water and a goldfish or two. The higher reaches of the cool dim interior are lightened by handmade iron brackets in which hang pots of turquoise-blue filled with wandering-jew, the only plant which will stand the shade.

On the margin of the pool is a large jar of the same blue. Under the apple tree is an unexpected little wall fountain where water drips from the mouth of a child's head into a stone basin surrounded by ferns and English ivy. The grapes are already growing for the arbor with carved brown rafters which we shall some day build across the end, but in the meantime we have the hooded seat built into the wall, with stone flower baskets at each end, oaken doors swinging wide in invitation to all who wish to enter, and wide paved space with tables and chairs where people meet for tea.

The Irish fireflame rose, the regal lilies and royal fern on the water's edge, the blue and yellow waterlilies, the bronze frog, and even the live ones which live under the gypsophila

and are so tame they can be stroked on the head — all focus our interest on the pool.

To think of planting tempts one to verbosity — sometimes, I fear, at the expense of other aspects of garden design. The golden-rain-tree against the garden house; the trained pears on the south side of the wall; the rhododendrons and azaleas bordering the primrose path to the apple tree; the polypody ferns brought from a secret place by one of the workmen and planted in the chinks of the wall; the *Eremurus robustus* whose big fierce buds have to be protected with inverted flowerpots on frosty spring nights — all are some of our carefully composed pictures.

The general mass of the flower planting has a color scheme of blue and yellow — modified lest it prove insipid. Forsythias and daffodils against cedars in the corner of the wall; Hugonis rose and evergreen bittersweet flanking the steps; Harison's yellow rose, blue lupines, and Anchusas to enhance the rose arches which are also planted with yellow — Ghislaine de Feligonde, Gardenia, Shower of Gold, Source d'Or, Star of Persia, and the exquisite though not quite hardy Emily Gray. Tulips of pastel yellow, lavender, and dusky purple, with the gold of Bouton d'Or and orange Trollius above alyssum and golden juniper and purple *Iris pumila* and *Anemone* (Continued on page 332)



# GARDEN-MAKING STEP BY STEP

## I. The preliminary Work of choosing the Site, preparing the Beds, and determining the confines and Design of the Garden is discussed in this Chapter

BY DOROTHY M-P. CLOUD

WHEN spring is approaching, the out-of-doors makes a strong appeal, especially when the prospect of a new garden is being considered. The first problem is just where to place it. Other questions follow in rapid succession, regarding the soil conditions, the preparation of the flower beds, the turf area, and the paths. Old gardens that have been much lived in and loved present still another phase, including the problem of how to renovate and restore them to their pristine beauty.

In choosing the garden site a gentle slope to the southeast or to the southwest is an ideal exposure. If it can be a spot where the rich topsoil runs deep, so much the better; if there is a predominance of heavy clay soil the results cannot be the same without much greater effort and expense. The setting of the garden should also be considered, taking advantage of any natural beauty such as a lovely view or a near-by copse. If the location is in the path of the north winds, then a windbreak, such as a planting of shrubs or of trees, is of great value.

Every garden should have a definite enclosure to bring together its component parts. The materials used for this purpose are many: sometimes a wall is used, or a hedge of old English box, privet, barberry (an ever-green variety can now be procured), *Pyracantha coccinea*, or flowering shrubs, arborvitæ, or hemlock. The last two mentioned should be kept well pruned back each year, as when grown in hedges their tendency is to die out near the base.

The preparation of the garden beds may be done in various ways. The best method is to excavate to the depth of at least two feet. Loosen the bottom of the trench with a pick, then place in it a five-inch layer of crushed stone (or less if the soil is naturally fairly well drained), using stone that is two and a half to three inches in diameter. Over this should be placed a layer of topsoil six inches thick, and next a layer of well-rotted manure three inches deep. Cow manure is the preferable one to use, but if this cannot be procured, horse manure is the best alternative. These two layers of topsoil and manure should be thoroughly mixed by spading them together with a spading fork, and should then be tamped down firmly. Another layer of topsoil and manure is placed in the trench as before, in the same proportions, mixed, and tamped down. This process continues until the bed has been so filled that it stands about two inches above the surface of the ground, which allows for settling.

After making such a deep excavation the soil should be given approximately a week or ten days in which to settle before being planted. If during that time there is not the normal amount of rainfall it is well to water

the bed heavily, as water acts as a compacting agency.

In some cases such an elaborate preparation of the flower bed is not practical, and bastard trenching is frequently resorted to. The simplest way to accomplish this is to remove the soil to the depth of a foot in a strip which is two or three feet wide. This soil should be piled up at the far end of the trench. A layer three or four inches thick of well-rotted manure is spread over the bottom of the trench and is spaded under to the depth of one foot. The soil from the next trench to be dug is then thrown into the first trench, and so the operation continues until the soil taken from the first trench is used to fill in the last trench.

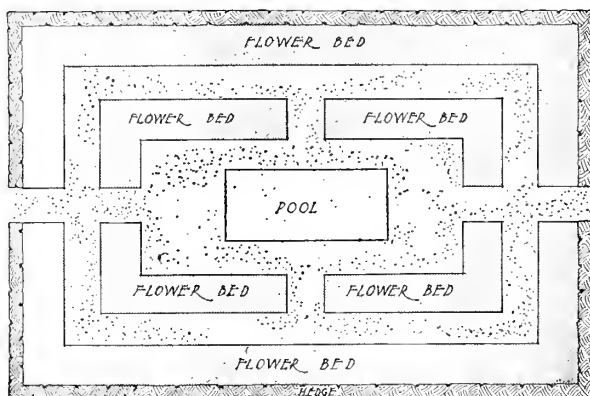
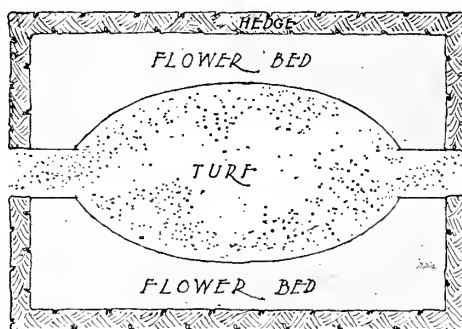
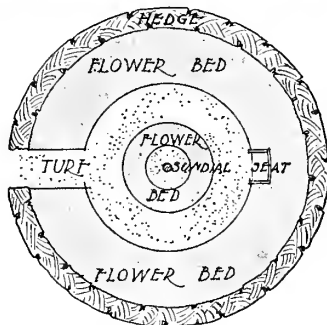
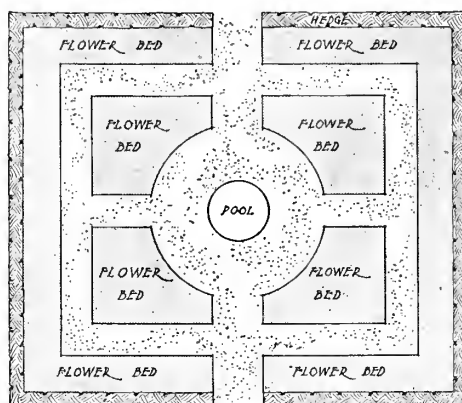
When even bastard trenching cannot be used, the simplest method of all is to spread a generous application of well-rotted manure over the bed area sufficiently heavily to cover the soil from view. It should be spaded under to the depth of one foot.

Whatever preparation the flower bed is given, it must always be raked into a fine tilth in order to provide well-pulverized soil to come in direct contact with the roots of the plants, and to ensure the proper planting depth.

The best seasons in which to start a garden are the spring and the autumn. If a new garden is to be made in the spring, it is advisable to keep ahead of Father Time and to commence the preparation of the soil as early as possible, in order to accomplish the actual planting before the weather becomes too warm. The exact time is determined by the season: if spring arrives early, it will be possible to begin the work the first week in April. The only safe method to pursue is to wait until the soil pulverizes before beginning operations, in this way being assured that the winter frosts are well out of the ground and

that the soil is sufficiently dry to be worked. It must be remembered that if the soil is disturbed while in a wet condition the soil structure is greatly harmed, the finer particles becoming packed into the air spaces around the larger particles. Such soil becomes hardened like a brick and only the alternate action of freezing and thawing will undo the harm which results.

The actual planting may be done in April or May. Here again the earlier start is preferable, as it is less of a shock to the plants to be moved while in a partly dormant condition. Also their roots will be ready to spread out and take hold of their new habitat in a shorter time (Continued on page 332)



FOUR SIMPLE DESIGNS for gardens are shown in these diagrams. These can be combined and modified in various ways

# IRIS FROM THE WEST

*Experiments by William Mohr and Professor Sydney B. Mitchell*

BY THEODORE ALLEN HEINRICH

WHEN the American people first became interested in irises a considerable number of years ago they looked toward Europe for the sensational developments which were sure to occur once the iris was officially accepted as a choice resident for the garden. Americans have a habit of looking to Europe for anything and everything. Until very recently, both 'antique' and 'exotic' implied something which was not present in the American scene, and which in all probability would be found in Europe. For a long time, the pioneer iris enthusiasts were not disappointed in their eastward gaze. Vilmorin, Denis, and Cayeux in France, Goos and Kooneman in Germany, and Sir Michael Foster, George Yeld, and W. R. Dykes in England, have all contributed many outstanding varieties to the ever-growing family. Those of them who are still left are doing some fine work, but their glory is becoming considerably dimmed.

The attention of collectors eventually shifted across the Atlantic, where Lent Williamson, Miss Sturtevant, Farr, Bliss, Shull, Sass, Barr, and others were beginning to achieve notable results. The spotlight has now swung three thousand miles farther on, to several gardens in California. The American garden magazines began to be filled with paragraphs of faintly suppressed excitement over the 'remarkable seedlings' of the late William Mohr and Professor

Sydney B. Mitchell, who is continuing his work. No one seemed to know very much about these new irises, but without exception the writers were tremendously excited about them. Even the extremely conservative *Journal of the Royal Horticultural Society* reported: 'Out in California, the late Mr. Wm. Mohr has raised wonderful seedlings, suitable to the climate of the country, chiefly of *mesopotamica* parentage, with stems four to five feet high. We have yet to see whether these plants will be able to stand the climatic conditions of England. However, thousands of seedlings will flower this and the following years, of which great things are expected.'

Such widespread praise, considering that much of it must have been made on hearsay, would in any normal case cause equally widespread disappointment for those who had been led to expect a great deal from it. But the creations of those two enthusiastic amateurs out in California are anything but normal. The iris has been loved for centuries for its delicate fragrance, the magnificent shape and texture of its flowers, and the great diversity of color which it shows. It would not be reasonable to expect that very much more could be done to glorify a flower already so utterly glorious. However, the experiments of Mr. Mohr and Mr. Mitchell have produced flowers so infinitely superior to anything achieved before that everyone who has seen them has been amazed.

The obvious question, after seeing these extraordinary new irises, is to ask a little wistfully, 'But will they grow in the East?' Most of them have already been tried in the East, and have proved themselves hardy. With reasonable protection, the others should not be difficult. The chief thrill of gardening, anyway, is to gamble a bit! If the plants should fail to grow, you have lost, and may try something else in the same place. If the plants thrive, you will never forget the thrill experienced when the first flower of each new variety opened in your garden.

The following lists, classified according to color, are the irises originated by the late Mr. Mohr and Mr. Mitchell. Without exception, they require a well-drained and sunny position, but they are not particular about soil. In California, they are usually found growing in heavy adobe!

## WHITE

White is ever one of the most satisfying colors for the garden. Here are three remarkable new white irises. Argentina is a large, tall Caterina seedling with a gold-veined haft, giving it a creamy appearance from a distance, when planted in a mass. Purissima is a superb iris, absolutely pure white, of fine form and heavy substance. The flowers are huge and are borne on extremely tall, well-branched stems. It was given a rating of ninety-six by the American Iris

Lamphere



PURISSIMA (left), a superb iris, absolutely pure white, of fine form and heavy substance

Roy A. Williams



BRANCHING LOW like a candelabra, with huge flowers, the San Francisco (right) is a stunning variety



*SANTA BARBARA (left) is by far the best of all the lavender-blues*

*THE SUPERLATIVE of superlatives is the glorious William Mohr (right), named in honor of its originator*

*DULCINEA (below) is a very early and prolific bloomer with lustrous flowers*

Roy A. Williams



Society, and it is very doubtful that it will ever be improved upon. Mr. G. L. Pilkington of Liverpool, president of the English Iris Society last year, wrote to Mr. Mead of Indiana that Purissima is the best iris of any class that he has ever seen. At the Redlands show this year, a stalk of Purissima won the prize for the best individual flower. The same stalk was then taken to Pasadena, where it was again exhibited, and was again a prize winner! Shasta, likewise, is a very noble flower, snow white, with a few very faint amber reticulations on the hafts. Its form is as fine as Purissima's, though its stems are not quite so tall, and it blooms much later.

#### PLICATA

Those who are familiar only with Fairy and Mme. Chereau in the Plicata group will scarcely recognize these superb new irises as being their descendants. Alameda has large, handsome flowers, the standards heavily suffused with blue-violet, and the falls both reticulated and flushed with the same color. The flowers are odd in that the falls are invariably flushed much more on the left side. Gaviota is an unusual creamy-white flower, with both standards and falls edged with yellow. It is extremely hardy. Los Angeles has a magnificent flower, the standard faintly edged with blue, the falls handsomely marked with reddish brown at the base, and clear blue style arms accenting the centre. The plant is tall and widely branched, so that each flower stands out separately. Sacramento is related to San Francisco, being heavily edged and reticulated with red-purple, but it is absolutely distinct from anything yet produced, as it has a brilliant orange beard, which lights the flower beautifully. San Francisco is a superb variety, branching low like a candelabra, with huge flowers, both the standard and falls dis-

tinctly edged with lavender, borne on very tall stems. This outstanding introduction was awarded the Dykes Memorial Medal for 1927.

#### YELLOW

Yellow is a color which has been sadly neglected by the iris world. Mr. Mitchell is working with it now, and has produced some fine results. Bonita blooms over a long period, and is taller than most yellows. Its standards are clear buttercup, and its flaring falls tone in to cream at the centres. The flower is set off by a vivid orange beard. Fortuna was an unexpected pot of gold in a large batch of Alcazar x Esplendido seedlings. It has inherited, on a modified scale, the strong growth of Alcazar, and also its shape of flower. The standards are clear amber-yellow, while the falls are narrower and are wax-yellow, reticulated with brown. Mirasol is pure chrome-yellow, and blooms over a long season. Its flowers have a very fine shape, and there are no markings of any sort. Its appropriate name means sunflower. Primavera is an early bloomer, giving a lovely mass of soft primrose. It is floriferous, vigorous, and very hardy. Soledad is the earliest of all irises to bloom. The standards are lemon-yellow, the falls are amber.

Sonoma is a late bloomer, similar to Yellow Moon, but its flowers are more rounded and the stems are a foot taller. It is pale corn-yellow, vigorous and hardy. Valencia is a low grower, but has vivid buff-orange flowers which are very effective.

#### PINK

True pinks in irises are rare, but every garden should have at least one. Amador is a beautiful, large, soft pink bicolor. It blooms freely, and is early. Prince Lohengrin is light

mauve-pink. It is considerably pinker than Lohengrin and over a foot taller, so it is far superior for mass planting. Rosado is a tall, strong-growing, clear soft pink. It is very hardy, and masses extremely well. Frieda Mohr is sometimes classed as pink, but as it is orchid more than a true pink, I have grouped it with the lavenders.

#### BLUE

Some of the loveliest of all irises are those which catch their color from the sky. In this group from California there are some unusually lovely ones, as is to be expected. Azulado is a tall, hardy variety with lustrous pearl-gray-blue flowers of tremendous size. It is a sister seedling of Argentina, and has the same soft, rich texture. Bandollero is of a distinctive light blue, and is tall and vigorous, being a descendant of Conquistador. Claridad is the bluest iris of all, perfectly reflecting the beautiful California sky. It is early, of medium height and great purity of color, making it an unusually fine variety for massing. Dulcinea is a very early and prolific bloomer with lustrous flowers, the standards lavender and the falls violet-blue with lavender reticulations. Rita has dark blue flowers, borne on long stems which branch almost at the (Continued on page 337)

# A GARDEN BY THE SEA

*The Garden of Mrs. Russell A. Alger Overlooking the Bay at York Harbor, Maine*

ELLEN SHIPMAN, LANDSCAPE ARCHITECT



*Photographs by Antoinette Perret*



AN OLD MILLSTONE with a small trickling fountain in the centre has been cleverly used as a bird bath. With its sloping sides it is adaptable for both large and small birds. It is planted informally with forget-me-nots and ferns. From the small terrace with bench and seats, seen in the illustration at the top of the opposite page, the straight path seen above leads down to a small wooden gate and on to the bay. Notice that the beds are bordered with small stones, most appropriately used in this garden on a rocky coast





A SECTION of the oval path that skirts the garden is shown in the illustration above. This photograph was taken in late summer and shows mostly asters, Sedums, late phlox, and annual larkspur in bloom. The garden is formally laid out with oval and bisecting paths, giving a symmetrical ground plan, but its planting is carried out on more naturalistic lines. Part of the charm of the garden is due in fact to its luxuriant growth which gives mystery and seclusion but does not obliterate form



# PERENNIALS IN A CONNECTICUT GARDEN

*Chosen to give Variety, Continuity, and Permanence of Bloom*

BY ELIZABETH S. RAWLINSON

A FLOWER garden limited mainly to the use of perennials often fails in its attempt to provide a definite succession of bloom, but by careful grouping and the use of plants providing a definite foliage value, a minimum of uninteresting moments may be achieved. The accompanying photographs of Mrs. Willis Hall's garden near Litchfield, Connecticut, illustrate a successful luxuriance of perennial growth, and from the plan we see the significance of an intimate relation of house and garden. The house, which is clapboard of a style of architecture typical of New England, has at the back a flagged terrace, an old well,

and a porch which extends out into the garden, making a most pleasant place in which to sit among the flowers. This porch has the practical advantage of containing a tool house and woodshed in the rear, the tool house being in direct relation to the garden at a lower level.

The Siberian arborvitæ, *Thuja wareana*, and single white peonies border the steps leading to the first level of the garden, which is enclosed by a free-standing stone wall on one side and the retaining wall of the porch on the other. The central portion of this area is a turf panel with an edging of stone for the beds. This edging is bordered with

the early blue *Phlox divaricata*, followed later by annual sweet alyssum. *Aquilegia hybrids* and the tall *Campanula persicifolia*, variety Telham Beauty, combine to make this effective in late May, and a few clumps of white foxglove and the pink lupine (*Lupinus polyphyllus moerheimi*) serve to carry the effect into June, when this section of the garden, as well as the lower and main parts, is at the height of bloom with Wrexham hybrid Delphinium, lilies, and the tall yellow meadowrue (*Thalictrum sulfureum*). The combination of Bristol Fairy gypsophila with *Campanula persicifolia* is always an effective one, and if the dead flowers are removed from the Campanula it will bloom over a long period. The new flower buds appear at the base of the old bloom, so care must be taken to snip only the faded flower. As the season advances these beds are gay with Elizabeth Campbell phlox, an old variety very seldom surpassed. *Buddleia davidi magnifica* fills the corners in late summer, combining with the hardy aster, variety Feltham Blue, which makes a pleasing note of mauve in conjunction with the *Euonymus alatus* which terminates the beds at the end of the wall on each side. Cream-white zinnias added to this combination complete a satisfactory grouping at this time.

Three stone steps lead into the lower garden, which is framed from above by the low stone retaining wall and the perennial beds. *Deutzia lemoinei* has been used effectively on either side of the steps, and as it grows out of bounds has been sheared to make a pleasing accent. The low wall is planted with various rock plants, mainly the more standard varieties, such as *Arabis*, alyssum, and aubrietia. In using these three plants, however, I have found *Arabis alpina flora plena* more interesting than the simple types and have also enjoyed both the pink variety, *Arabis rosea*, and the compact variety, *Arabis muralis alba*. There are many kinds of aubrietia, but the variety *Aubrietia deltoidea græca*, lilac-blue, and, *A. deltoidea leiebtlini*, bright rose, are both good. *Alyssum saxatile sulphureum* is somewhat better than the compactum variety, and *Alyssum serpyllifolium* is a gem if a very small type is desired. The photograph of the wall shows the nice round leaves of *Saxifraga cordifolia* in the corner of the step, and borage, an herb, which is most useful on account of the good texture of its leaves, is the plant in bloom in the centre of the picture. The flowers are an intense Anchusa blue, and the plant's constitution most robust. In the background we see Delphinium, Madonna lilies, and *Thermopsis caroliniana*. The latter's lemon-yellow spikes



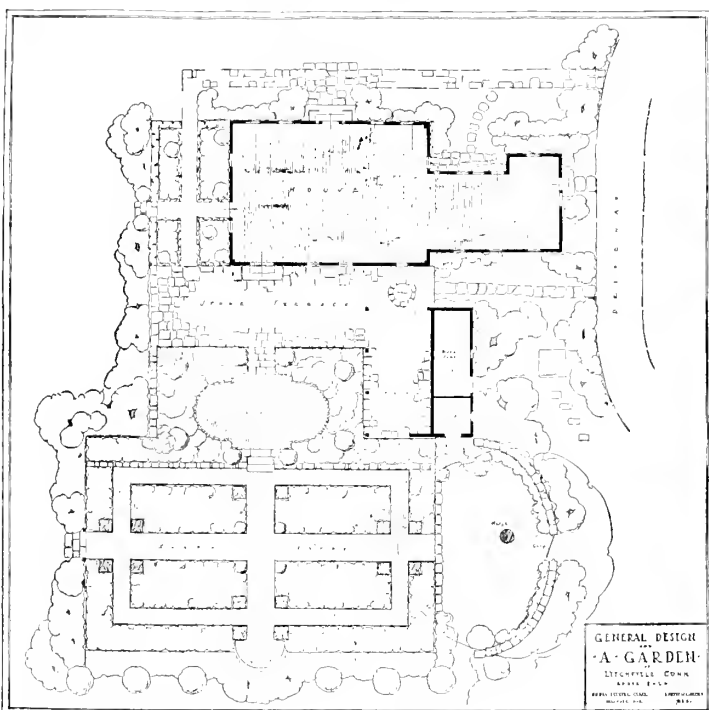


PICTURED ON THE OPPOSITE PAGE is the open porch where one may sit among the flowers — a pleasant feature of this informal Connecticut garden. The additions to the old house were done by Clark & Arms, Architects

IN THE PHOTOGRAPH ABOVE one sees the stone steps leading from the terrace to the gardens below which are built on two levels and illustrate a successful luxuriance of perennial growth

TO THE RIGHT is one of the garden pathways in June, gay with *Campanula carpatica* and sweet-William; *Delphinium*, *Thalictrum*, and *thermopsis* in the background

THE PLAN BELOW shows how successfully the intimate relation between house and garden has been achieved. Agnes Selkirk Clark, Landscape Architect



of bloom make a lovely effect added to the blue spires of *Delphinium*. If planted in a half-shady situation *thermopsis* will attain a height of five or six feet. Farther along bloom blue lupine, *Veronica longifolia subsessilis*, white foxgloves, and blue and white Canterbury-bells. Phlox Jules Sandeau, pink, and Mrs. Jenkins, white, carry on the bloom later in the season in these borders. Blooming with the phlox is the beautiful *Verbascum*, Miss Willmott, a lovely white variety of the plant so much used in English gardens. The large flowers are produced in stately spikes rising to a height of five to six feet and continuing to appear from July until October.

In that part of the borders shaded by the porch and the large maple at the side of the garden are ferns and Alleghany foamflower (*Tiarella cordifolia*), whose small creamy-white blossoms and foliage, not unlike that of *Heuchera*, contrast well with its neighbor *Dicentra eximia*. The wild bleedingheart found in the mountains of Virginia is a plant that has many good qualities, among which are its delicate (Continued on page 340)





Photograph by E. P. McLaughlin



ALTHOUGH this room does not in all its details conform to one of the early period it suggests, yet it is consistent in spirit and is furnished harmoniously. Strickland, Blodgett & Law, Architects

Colonial, and a certain respect for the susceptibilities of their neighbors which proves that in design they are well bred. The grandfather Colonial may well say that they are nice children.

If there is a moral to all this, it may be to point out that the only way to assure ourselves a good consistent Colonial house is to let an architect design it. We run to a doctor with our ills, to a lawyer with our litigation, and to a minister when we marry. The advice of our tailor and our shoemaker we follow with sublime faith, but when we build a house we are still too prone to ignore the advice of the one profession trained to serve our needs. Service is the most difficult commodity to sell. It is so intangible. We are likely to estimate what an architect's service would cost us, and then in our minds spend the sum ten times over on the desirable things that could be added to our house if we applied the money directly to it instead of to professional service. If we resist the temptation we are strong-minded, and some architect may produce for us a good house. Seriously speaking, an architect is necessary if we are to achieve a consistent Colonial house, and nowhere are his services more desirable than for the interiors.

It is much more difficult to steer our course successfully within the house than on the exterior. First of all there must be an

## THE CONSISTENT COLONIAL HOUSE

### III. A Consideration of the Interior Details

BY HENRY ATHERTON FROST

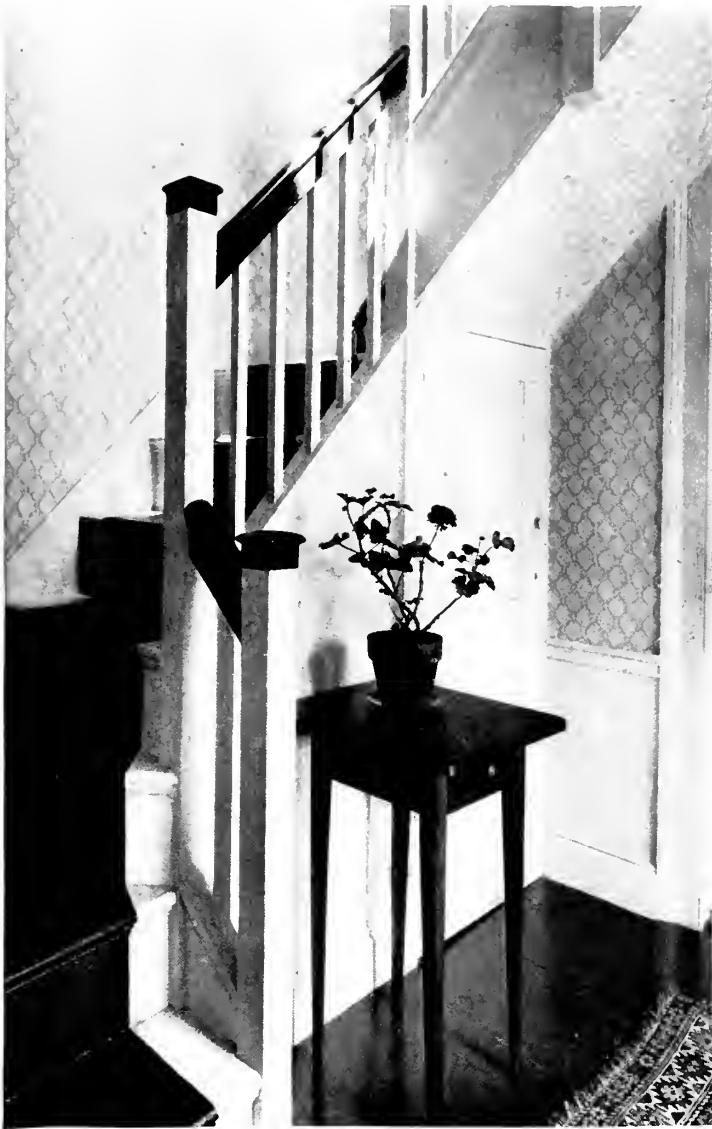
THERE are in the United States thousands of houses that profess to be Colonial. Sometimes they have red or green tile roofs and other anomalous details, and they live largely in real-estate subdivisions. They may assure you, confidentially, that they came over in a boat just before, or just after, the *Mayflower*, intimating that the famous old liner was much overrated, that it was unbelievably crowded with first families, and that the service was poor. But let an authentic old grandfather Colonial house appear in the midst of these flashy young pretenders, and he will throw up his windows in horror. He will emit hollow grunts and groans as is customary among very old heavily timbered houses when they are disturbed. There are, however, among the new families of Colonial houses, certain ones which, though they were born but yesterday, do not cultivate the modern gaudiness of form and color. They have about them that dignity of restraint which is truly

IN THIS ROOM the stone fireplace and hearth fix the house as of an earlier date than the period of active brickmaking. The sheathed walls, the introduction of plaster, and the wide floor boards are all in character, as is the furniture. Coffin & Coffin, Architects



Photograph by John Wallace Gillies





*THE HALL on the left is typical of the type found in early Colonial houses — a small entry in front of the central chimney stack with narrow winding stairs. The wood wainscot and moulded trim mark it as later than the two preceding houses. The other hallway in the same house shows the full development of the Colonial*

intimate understanding of the period, an exact archæological knowledge, leavened by imagination, even by a sense of humor, by a realization, certainly, that after all people of to-day are to carry on their affairs within these Colonial walls. One may remain within the boundaries of the American Colonial and design rooms that are purely mediæval in character, reminiscent of the seventeenth century, before architectural pattern books were heard of. One may add to such an interior a few simple mouldings, perhaps a mantel over the fireplace, a paneled door, and recall to us that transitional period of the Colonial, a few generations later, when the austere simplicity of the earliest work was gradually disappearing. Or, one may advance to the plastered walls and ceilings of the later Colonial just before it flowered into the completely architectural Georgian. Here we find six-paneled doors, paneled inside shutters for the windows, wood-paneled wainscoting, moulded enframements to doors and windows and fireplace, perhaps a wood cornice at the ceiling. There is then a considerable range of possibilities, limited of course if you are to retain the consistently

Colonial design, but varied enough to avoid monotony. The important thing is to know how to use all this material in such a way as to avoid archæological sham, maintain consistency, and achieve charm.

The designer cannot stop with the walls and floor and ceiling. Many an architect has done this and handed over the keys of the new and still unfurnished house to its owner. He has gone his way secure in the belief that another masterpiece, perhaps the greatest, has been added to the host of good houses. Later he is invited to dinner. The house has been furnished and his dream is shattered. The importance of the furnishings cannot be overemphasized. And this is particularly true when the house professes to follow closely the spirit of a period as limited in its means of expression as is the Colonial.

Picture a seventeenth-century type of interior like the bedroom in the house on Cape Cod, by Strickland, Blodget & Law, Architects. The builder of that day had for walls and floor and ceiling first-growth pine, the period being too early for plaster, for doors pine sheathing, for windows leaded casements, for decorative moulded

features practically nothing. His assets then at first glance were limited, for the interior that he designed belonged to that early period of struggle and privation that all immigrants face in the wilderness of a new and scantily settled country. He had neither the time nor the inclination nor the knowledge for the niceties of design. He built well and solidly for economy and because he had been trained to thoroughness. Beauty as we think of it to-day would have seemed to many in Colonial days the work of the devil. The modern designer of such a room must add to his archæological store the saving grace of imagination. He realizes that the soft tones of brown that we see to-day in these truly mediæval interiors are due to the softening effect of age, to the smoke of countless fires, or to innumerable meals cooked on the hearth. He produces the effect promptly by wood stains. He knows that before color come good proportions and that lack of them is the more glaring where utter simplicity must be maintained; that texture is of equal importance with color. The hewn ceiling beams of the seventeenth century were worked as smooth as might be with the adze,

Photograph by John Wallace Gilles



Photograph by Philip B. Wallace



IN BOTH THE ROOMS illustrated above, the paneling of the fireplace end, combined with walls that are papered above a wainscot, is characteristic of the fully developed Colonial. Coffin & Carl Zeigler, Architects

in the hands of skillful workmen. To-day, too often our machine-sawed beams are adzed by zealous carpenters to be as rough as possible in the fond belief that our forefathers admired them so. Thus we get too much texture. Archaeologically the seventeenth-century interior would probably have had no paneling, certainly no six-paneled doors. From a design standpoint the paneled doors, and the simple panels over the fireplace, as introduced by the architect in the room we have been considering, are not incongruous. They merely make the interior later by a few generations and relieve the monotony of having doors and walls all of the same

sheathing. The large windows also, with their wood muntins, are of a later date than the historian would ascribe to the seventeenth century, but the small panes of glass not only keep them in scale but satisfy our sense of fitness, because we know that large sheets of glass were impossible to manufacture in this period of pine sheathing. The floor, of narrow boards, is not of the period, but its dark color harmonizes with the rest of the room so that it is consistent with the design as a whole.

Consider the interior in the house at Sound Beach, Connecticut, designed by Coffin and Coffin, Architects. The stone fireplace and hearth fix the house in our minds as preceding

the period of active brickmaking. The wide painted floor boards are satisfying with the stone hearth. The sheathed walls of boards tongued and grooved and with edges moulded relieve the monotony of plain sheathing, and the introduction of plastering is pleasant with the woodwork. In rooms of this type the door hardware should be of the simplest type, of wrought iron and handmade. Latches and thumb pieces are so unquestionably at home in such rooms that one accepts them without argument. It is the same with hooked rugs and maple furniture, pewter, rush seats, and simple chintz. Imagine in either of the early rooms shown here overstuffed chairs, or even mahogany highboys of the later Georgian period. It is not just because they are out of period that we should not like them, but because the simplicity of the room demands simplicity in furnishings. The ladder-back chair, the Windsor type, or even the baluster-back could be fashioned and turned by the men of the period that the rooms picture. They are in the spirit of the period and belong there.

One of the hardest tasks the architect of to-day has in reconciling the Colonial to the invasion of modern conveniences lies in the treatment of electric-light fixtures. We have tried sconces of tin or pewter, lanterns genuinely old or carefully accurate reproductions fitted with bulbs, cardboard candles tipped with bulbs, glass bottles, pottery, whale-oil lamps, bull's-eye lamps, wrought-iron candelabra and bridge lamps, all electrified and decorated with parchment shades. If one is archaeologically inclined none of these can be regarded as satisfactory, because electricity is foreign to the period. If, however, we are concerned with design consistency we approach these modern sources of artificial light gratefully and find means of harmonizing them with these historic surroundings. We have to decide whether the sources of artificial light shall be conspicuous elements of decorative design by day as well as at night, whether they shall count in the scheme only at night, or whether they shall be inconspicuous at all times and serve only to flood the room with a soft light on occasion. Flood lighting from unseen sources, however effective it may be, would seem perhaps too sophisticated for the simple Colonial. Lighting by chandeliers seems also to belong to loftier and more formal rooms than we usually find in the Colonial house. We are then reduced to wall brackets for general illumination, to floor and table lamps for spot illumination. If the room has the informality and extreme simplicity of the seventeenth century, its dark floor and walls and ceiling soften its outlines even in daylight, so that without being necessarily gloomy, there is the charm of vagueness. The sheathed walls do not invite bracket lights, which even by day form points of attraction out of harmony with such simple surroundings, and at night when lighted, however skillfully shaded, fail to cast their glow over the whole room. The dark wood does not (Continued on page 342)

# THE JAPANESE FLOWERING CHERRIES

*Hardier and More Beautiful Varieties for American Gardens*

BY ANDERSON McCULLY

RETURNED travelers write very extravagant words of the Japanese Cherry Festival. Perhaps our credulity is taxed by one who has just viewed in full bloom the descendants of ten thousand cherry trees that an ancient shogun ordered planted along the Tamagawa River, believing the water supply of Tokyo would imbibe purity from the blossoms. But if we do go forth in our own spring and come upon just one good flowering cherry tree in full bloom, with perhaps a background of dark conifers, we shall be rather certain ourselves to turn to extravagant words when we regain our breath—or to digging at least one nice roomy hole in a fairly moist and sunny place in our own garden, where we may set a Japanese flowering cherry just as early in the fall as it can reach us from the nursery.



That most of us must dig new holes to have these blooms in our own gardens is probably owing to early errors among the nurserymen in the varieties imported and the stocks used. The flowering cherries are not quite so hardy as all of us would like to have them; but now that both the Arnold Arboretum and the Department of Agriculture have made such careful tests, we are being given even more beautiful varieties that are hardy in such places as Massachusetts and central New York. By using a little discretion in our planting, and giving the tree the benefit of what shelter the garden may possess, we can use them pretty

generally in all but the most severe sections.

With few exceptions, the flowering cherries bear their bloom in early spring before the leaves appear. We have them in white, blush to deep pink, rose, and red, and in both single and double forms. They come in small dwarf standards of pendulous habit, in forms more nearly bush than tree, in small spreading trees, and in others of quite generous heights. As a class they are rather small trees, and a real boon to the little garden.

In searching for varieties, we run into most formidable and lengthy names, so long that even the strange Japanese words are a relief. The English names have not yet been carefully set, and in most instances are wholly lacking, so we shall have to make some attempt to remember the longer ones, even if it takes pencil and paper to do it.

The majority of the garden varieties we use come from three species. Most important is probably *Prunus serrulata sachalinensis*. The sachalinensis part of this name is important because all the *P. serrulata* varie-

ties are not as hardy as this particular one. It is a much-used parent in our finest garden hybrids, and the name precedes the particular variation, unless we use its short Japanese one instead. It is a goodly tree of highly ornamental value, (Continued on page 345)

THE DOUBLE-FLOWERING hybrid varieties of the *Prunus serrulata sachalinensis* are far more handsome than the type. The one shown on the left is Kwanzan

FEW THINGS are more strikingly decorative in a garden than a Japanese cherry in full bloom



SHOWING HOW DENSELY bloom is carried to the very tips of the branches of the Japanese flowering cherry





# A HOUSE AND GARDEN IN THE CALIFORNIA DESERT

*Where the Beauty of the Setting is allowed to Contribute largely to the Picture*

COOK, HALL & CORNELL, LANDSCAPE ARCHITECTS

*Photographs by Ralph D. Cornell*



THE NATURAL BEAUTY of the desert growth, creosote bush and low gray-green sage, has been left undisturbed, but within the enclosing adobe walls irrigation has made possible a border of flowers. Paving of native stone has been used, but lawn has been scrupulously avoided as inappropriate. The Studio of Mrs. Bettye K. Cree at Palm Springs







THE AMUSING OBJECTS in front of the house serve as protection from sun and rain. They are roofed with a thatch of dry palm leaves and supported by trunks of the same native desert fan palm. The house, one end of which serves as a studio, is of wooden construction painted warm tawny-gray, which tones into the desert colors

# THE SPONTANEOUS DEVELOPMENT OF FURNITURE STYLES

## II. The Period of William and Mary and Queen Anne

BY CARROLL BILL

ILLUSTRATIONS BY THE AUTHOR

IN my article of last month I discussed the close relationship between contemporary styles originating in different countries and used the Jacobean furniture of England as a basis of comparison with similar types, covering what may be called the 'turned-leg period.' In this article I shall make similar comparisons and show illustrations of furniture selected from the William and Mary and Queen Anne periods.

The cabriole, or, as it is sometimes called, the bandy leg, became a well-established and distinct feature of the furniture design of the Queen Anne period, and its distribution in varying forms over almost the entire world, or at least in those countries having any recognized furniture developments, suggests the question of its origin. Hence it may not be out of place here to discuss a possible common source from which in all probability was developed what is now known as the cabriole leg, the variety and feeling of elegance of which are among the most interesting and subtle phases of furniture style progression.

In Figure 1 is an illustration of a carved teakwood table from India, and in Figure 2 one of a bronze table from Pompeii—two places, it will be admitted, widely separated geographically and still more so by the difficulties of travel of early days. It has always been a pet theory of mine that the cabriole leg owes its origin to animal forms, and the two illustrations here shown, of two distinct types, would seem to go far to substantiate this claim. The legs of the Pompeian table are inspired by the anatomy of the horse and terminate in a naturalistic hoof, a type of leg to be found in Italy and in the neighboring countries of France and Spain. The legs of the East Indian table are elephants' heads

with the curving trunks used as supporting members, and in this particular example the silhouette of the dark carved teak is so like that of an English Queen Anne table as to suggest a caricature of the subject, and to furnish quite enough simple evidence to make our point.

It will be of interest perhaps to leave this question of the cabriole leg for the moment and to trace similarities between other features of earlier furniture originating in widely separated countries. The common need and impulse to provide a storage place for our possessions resulted naturally all over the world in the invention of such similar contrivances as chests, cases, and cabinets intended for the safe-keeping in an accessible place of small semi-precious materials. In Figures 3 and 4 are shown two chests, the first of English make of about 1685, and the second of a slightly later date from far-away Venice.

These two chests are so nearly alike both in proportion and in detail that I hesitated to show them for fear of being charged with using the same illustration reversed to make a contrasting pair.

Indeed, the striking similarity of these two pieces, in shape, construction, section of mouldings, identical arrangement of drawer fronts, and Oriental decoration, challenges our imagination and reminds us that the increasing trade between England and the Far East started impulses that resulted in the

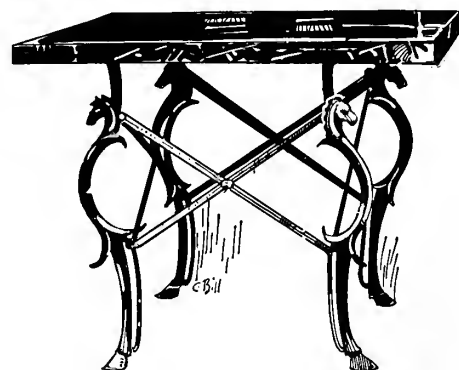


FIG. 2. A bronze table from Pompeii with legs inspired by the anatomy of a horse, terminating in a naturalistic hoof. These, as well as the legs on the table from India, suggest an origin of the cabriole leg



FIG. 1. A carved teakwood table from India with elephants' heads and trunks used as supporting members

shipping of furniture either in the whole or in part from England to China. These pieces were decorated and returned to England, glowing with scarlet, green, and gold, while perhaps a piece or two was diverted up the Adriatic to Venice, there to find its home in some palace on the Grand Canal and to do its share in further influencing that peculiarly local impulse of development known as the Venetian Italian of the seventeenth century.

As trade routes opened, facilitating intellectual as well as commercial contact with the East, new ideas seeped in, not only to start new style impulses, but to add new detail to those already existing. One of the most striking developments of this description was the Oriental influence on the twisted legs used as supporting members for tables and chairs.

We have noted this item of twisted turnings in crude form in the earlier furniture of England and elsewhere, but the direct result of the above-mentioned influence of the Orient, where the twist thrives in all the exuberance of Eastern extravagance, gives us a plausible explanation of the relationship between the examples shown in Figure 5 and Figure 7. The first is a little walnut game table made in England about 1680 to meet the growing need of gamblers for lighter furniture, and is an early departure from the

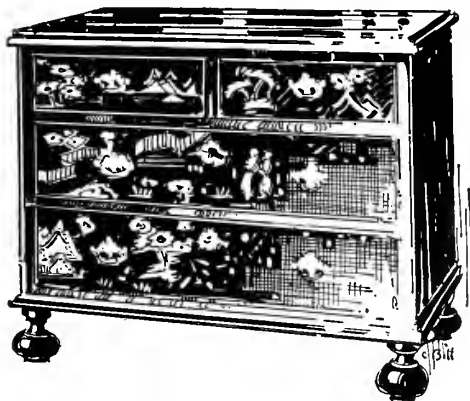
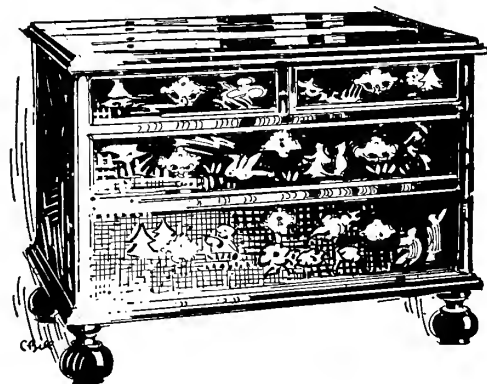


FIG. 3. At the left is an English chest with Oriental decoration made about 1685

FIG. 4. The chest on the right, strikingly similar to the English one opposite, comes from far-away Venice

FIG. 5. The little walnut game table shown above, made in England about 1680, is an early example of the open twisted leg



solid twisted leg. I show as an interesting relation of likeness one of my own East Indian candlesticks of carved wood, which has a long turning and, save for some local peculiarities of profile and, of course, decoration, might easily have been substituted for the legs of the little English table.

This Eastern influence naturally made itself felt elsewhere than in England, and the furniture of Holland, Spain, and Portugal assimilated enough of it to be shown here and there in a marked degree. This bit of detail from the Portuguese high-post bed in Figure 6 is an interesting third example of the closely related design of the open twist, which we have seen originated in such widely separated localities as England, India, and Portugal.

In the rosewood bedpost the twist is combined with a more complicated series of turnings, as is characteristic of that country, but the twist itself is the identical open-strand type noted in the first two examples of this group. The candlestick is of course im-

possible to date, being one of those established expressions of design that go on from one generation to another and have continued even down to the present day, but the English table and the Portuguese bed are within perhaps twenty-five years of each other, and this similarity of detail may be traced without doubt to the same impulses that thought out and carved the little East Indian candlestick.

Several years ago while examining furniture in the Musée des Arts Decoratifs in Paris, my attention was caught and held by the finely designed Louis XIV armchair shown in

aside, there were its fine legs recalling in every line those noted on the French armchair.

To be sure, France was not so far away, and the English Channel was by no means a discouraging barrier to intercourse. Also it is well known that the preceding English kings, notably Charles II in his reaction from Cromwellian austerity, sought out and in-



FIGS. 6 AND 7. A Portuguese bedpost and a candlestick from India show related design of the open twist from widely separated localities

FIG. 10. The William and Mary armchair at the right shows a four-sided leg, unusual in English furniture

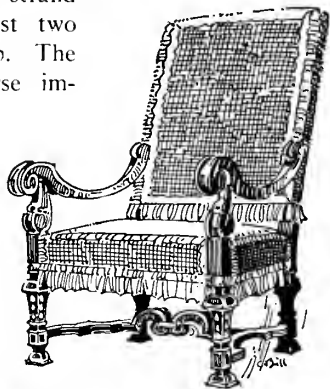


FIG. 11. A Louis XIV chair similar to the one in Figure 10 but more elaborate

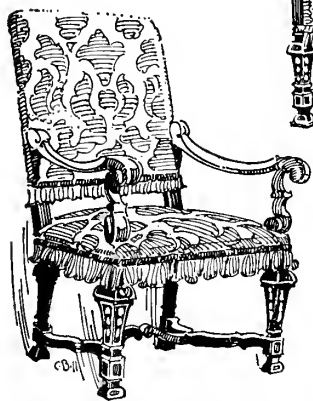


FIG. 12. A square decorative leg similar to that in Figure 11 is used in the Venetian armchair above, also of the late seventeenth century

FIG. 9. The legs of this English side chair are almost the exact counterpart of those of the French chair shown in Figure 8

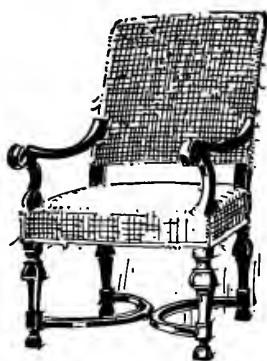


FIG. 8. An exceptionally well designed Louis XIV armchair with finely modeled legs



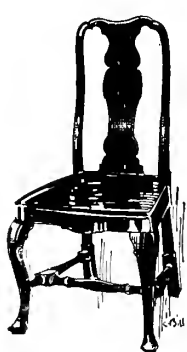
vited to England French workmen whose trend was toward luxury in house furnishing. Likewise William, although strongly affiliated with the Dutch, made use of French cabinetmakers in the carrying

out of the chairs here illustrated. Let us hope that *Le Roi-Soleil* was good-natured about it and harbored no ill will toward the English William for his high-handed plagiarism of his fine chair legs.

Figure 8, the legs of which in mass, section, and happy placing of detail are the finest examples of wood modeling I had ever seen; in fact the whole chair is well above the average of contemporary French furniture. After making careful measurements of the piece, I journeyed to England, where in the course of time I came across in Hampton Court Palace a side chair, Figure 9, whose legs were the counterpart of those on the French model. The whole spirit of the chair was, however, English, with its rough soft upholstery of Genoa velvet and tasseled fringes, and with a quite different underbracing. But all this

A typical and easily recognized profile of a turned chair or table leg of the William and Mary period will have, as its most noticeable feature, a shape suggesting an inverted cup or bell, supported by a plain shaft and block, and with a turned foot. On the armchair in Figure 10, an English chair of about 1690, this shape is preserved, but by means of a square or four-sided leg rather than by the usual turning, which is admittedly an unusual treatment of English furniture of the time and suggests a French inspiration. To illustrate this assumption is shown in Figure 11 a Louis XIV armchair whose legs have very nearly the same feeling as those of the English chairs — carried further, to be sure — and are a (Continued on page 348)

FIGS. 13, 14, 15, AND 16. Four examples of the cabriole leg in chairs coming from such widely separated countries as England, Italy, Spain, and Sweden; evidence of the widespread influence of the Dutch during this period





# AN ARTIST'S GARDEN

*A Color Laboratory in the English Lake Region*

BY MARY LOIS KISSELL



ALONG THE WALL TERRACE are purple masses in varying shades: lilac rhododendrons above; Dianthus, Veronica, and anemones below, with a bird bath surrounded by forget-me-nots near the pathway

OF alluring gardens the world over there are countless numbers. They include those formal and ambitious, unsophisticated and old-fashioned. None, however, more uniquely combine the artistic and practical than a garden I once visited late in June at Windermere in the English Lake country. This garden of Miss Annie Garnett at 'Fairfield' has all the attractions associated with those of outstanding interest, — rose court, forest land, terraces, velvety lawn, finely plotted pathways and shrubbery, — but its novelty lies in its well-conceived color scheme and in the way this three-acre estate has served as a color study for the textile industry.

Color in wild nature always fascinated this Northern gardener — in meadow, swamp, and moorland blossom, the wild-wood, hillside heather, bluebird's wing, or gray rock. Does one wonder that this ardor created a garden of cultivated flowers which contribute the same joy? Floriculture allowed more intimate observation of harmonies and contrasts. Not only was it a source of pleasure, but the impressions caught in midday sunshine, glittering moonlight, morning mist, or heavy shower she transferred to weavings and embroideries in her workshop, 'The Spinnery.' Ere the opening of the twentieth century these inspirations were finding expression in both English and Scotch furnishings and clothing.

Words seem inadequate when interpreting so astute a handling of color as that at Fairfield, where it plays a dominating rôle. It is with the freedom of a painter laying on pigment that Miss Garnett manipulates her medium of polychromatic flora, often most ingeniously massing tints and shades. At times one flower is seen alone; again several of the same hue are combined; likewise the flow of color has a liquid quality, ever presenting fresh beauty. Indeed, transplanting whole beds of blossoms overnight that some new effect may be observed is not an unusual occurrence, and the transfer without subsequent withering is quite possible in England's climate, which greatly facilitates successful flowerscape planning.

Purple masses in varying shades form the beginning of a wall terrace in front of the house — lilac rhododendrons above; banks of Dianthus of differing sorts, gray Veronica, and anemones below, with a bird bath surrounded by forget-me-nots down near the pathway. These purples shift to hues of greater warmth a short distance beyond, with delicious old-rose rhododendrons aloft,



and quantities of deeper pink *Dianthus* and like-tinted bloom beneath. Once more the rosy flush melts to a pale palette farther on, where the terrace terminates in bunches of daisies, *Iberis*, and *solomonseal* looking over the now visible stone structure of the wall.

A most picturesque feature is a flight of stone steps many yards long, permitted by a slight drop in the land, with every crack and cranny between the flagstones filled with many kinds of blooming plants. All the natural contours of the estate have been assiduously conserved whenever possible — the broad restful stretches, hill slopes, and open spaces to save a distant vista. Often contour lines are accented, or again they may be slightly modified, as in the case of the steps, where great charm enhances the landscape plan through the introduction of this long horizontal line.

At the far end of the steps is the white corner, whose floral arrangement repeats the gardener's favorite planting scheme in great clumps of *cerastium*, mossy *saxifrage*, and *rockroses*; while a secluded nook on the upper level shelters an old oaken settle by which grow stately sentinel-like *lupines* in faintest pink. At the near end is the opal garden, composed entirely of alpine flowers interestingly grouped to suggest hues in a fine opal, an effect gained by setting various delicate colorings into a background growth of pale milky-blue alpine *phlox*.

Clothed in misty blues and tender green are the moisture-loving plants of the water garden, fed by a tiny tinkling brooklet from the very heart of the grounds. Its flow has been checked by huge stepping-stones to form a placid pool. Close to the water's edge grow pale blue *cranesbill*, feathery fern, and *blueflag*, all mirrored at some time of day in the pool's limpid surface; while in the near distance rises a growth of bamboo grounded in a bed of enormous *primroses*, always popular with English gardeners. Should one cross on the stepping-stones, one might come upon the great blue *poppy* abloom — the event of the moment at Fairfield.

Riotous gayety and splendor hold forth in the parts given over to flowers in richer hues — the lovers of the sun. Most informal are these dazzlingly brilliant level stretches carpeted with a galaxy of bright florescence, flaunting its gay splashes of color against a shrubbery of crimson *rhododendrons*. Exhilarating are these patches, all scarlet and golden in a mixture of humble field flowers and more pretentious bloom. Over them butterflies and bumblebees flutter and buzz in the sunshine, as they sip choicest nectar according to each individual taste.

Contrasting with sections of the garden in full sunshine is the shady wood among the beech trees, a natural forest growth supplemented with but little cultivation. In autumn the beeches are a burst of flaming color, but in summer their dress is attuned to the verdant woodland interior, where nothing disturbs its fairylike sylvan mystery save when the glint (Continued on page 357)



BY THESE BROAD FLAGSTONE STEPS in one corner of the garden are great clumps of fragrant *cerastium*, *saxifrage*, and *rockroses*, while on a higher level by an oaken settle are sentinel-like *lupine*

# THE CIVILIZING INFLUENCE

## of GOLF

IT is a pleasant and not uncommon sport, native or foreign, to discourse on the influence of America on civilization. We are civilized, graciously declares one critic. We are not, says another. We may in the future hope to become civilized is the belief of one party. That gratifying prospect is forever withheld from us by others. If we are ever to contribute to civilization, it will be through our industrial genius. Our civilization will come from the South, from the West, from the Negro, from a fusion of many races. *Ecce in penetralibus, ecce in deserto.*

I LIKE to think that many genuine civilizing forces are overlooked in the impatient scurry for some pretentious new geographical or social abstraction. One force which has been overlooked is the multiplication of golf courses which is steadily going on among us. Indeed, this important line of progress has often aroused antipathy. Those exist who would hold it up as an example of barbarism.

Let people fall out with each other's opinions; we cannot prevent it. Philosophers have a tender dream that if only the innate truth that lives in all men could be extricated and set forth clearly, all men would agree. The dream is not as arrogant as it sounds; it is humble. It puts all human beings on a level as equal inheritors of truth and participants in dumb, instinctive knowledge of it. Let us try to disentangle and explain clearly our common possession, says the dream, and then we shall all willingly submit to it. But though the dream be meek, it has never inherited the earth.

I shall not seek to persuade others of my opinion. I shall only remark on my own sense of the civilizing influence of golf — or rather of golf courses. Something might be said for the game itself in this connection, but I wish to speak mainly of the surroundings in which it is played.

NATURE, I suppose we shall all agree, is a civilizing influence — I mean the kind of nature which was discovered for us by the poets and the lovers of landscape. The enjoyment of landscape is an æsthetic pleasure the instinct for which seems to have lapsed from society at occasional periods. We think of the romantic poets as having revived it along with their revival of the Middle Ages. We think of it as a taste especially becoming to the Anglo-Saxon temperament. We accept it, formally at least, as a civilizing influence. It follows that we should look with respect on the golf course, for there nature will soon be making its last stand for those of us who live in the great metropolitan districts.

Daily the depredations of the real-estate agent extend over larger areas of woodland. Daily the domain of the poet and the lover of

landscape succumbs to some new outrage. It behooves us, then, not to despise our last refuge, but to march out and conquer it for our own purposes. Wolves, bears, moose, all the splendid and spectacular and dangerous beasts, have long ago been banished to remote outlands where we never set foot. Now and again we may walk through a scrub lot big enough to harbor a rabbit or a skunk. Before long our fauna will find a haven only on the golf course. There we may expect to preserve acquaintance with the squirrel and the bluebird, last pathetic and untterrifying heirs of the great realms of natural creation who companioned man in his long sojourn through the world and whom we are now driving from the kindly shelters of the earth. The son of man hath where to lay his head, if it be only the narrow cell of an apartment bedroom; but the birds of the air are hard put to it for nests, and the foxes have all been smoked from their dens.

IT is an irreverence and an irony to offer the golf course as a recompense for losses so irreparable. Yet I have visited a course where, in the deep pool of a brook that descends through a little glen near the clubhouse, rainbow trout had been placed, their dappled sides flashing in the sunny water. Many clubs could make the same pleasant use of the waters that flow through their fairways. Often a harmless, splendid snake is to be seen warming its black or mottled coils in the pleasant heat of a sand trap or stretched in agreeable drowsiness on the turf of an exposed bunker. It is not too much to expect that a migrating duck should splash down at evening into the water hazard, or that in the restless seasons of their world-long journeys the delicate snipe should run in stiff-legged groups over the grass. In the golf course is a refuge, narrow and parsimonious as it may be, which expiring nature can find within city limits. It is to be hoped that regional planners will realize its importance, and give it a prominent place in their infant science. It is to be hoped that the tendency to provide for public municipal golf courses will gather strength and momentum.

I HAVE been speaking half in fun, but is it not a serious possibility that use could be made of the golf course to provide small bird and game preserves that would increase the pleasure of the members of the clubs as well as check to some small extent the universal encroachment of pavement and smoke? Will it not be found wise and pleasant as time

goes on to make much greater use of golf courses for the secondary purposes to which they lend themselves?

In my memory lingers an impression of a water hole that I once played where the shot lay across a pond closely surrounded with marshy woods. In the water a crowd of purple iris bloomed. It would have taken little trouble and expense to border the path that led past the pond from tee to green with all kinds of natural plantings. A member of the club, or a volunteer committee, would very likely have been glad to undertake the work, and perhaps even to secure rare and unusual plants in which those who cared to could take pride. More than one member, living in an apartment or suburban house without land enough of his own to plant a pansy would gladly accept the opportunity to putter about a small preserve on the golf course.

I cannot forbear a word about one more advantage of the golf course as a final refuge of nature in city areas. If I understand the temper of golf clubs, no one is going to be allowed to erect a large billboard (I believe that when one is talking to an advertising man it is polite only to speak of 'outdoor bulletins') at the splendid crest of some rising fairway adjuring all men to wear Good-nite Py-ja-mas or their wives to grow thin on Tooth-sum Tastees, 'the health confection.'

THERE is another, perhaps more directly æsthetic, aspect of golf courses which deserves comment. I know nothing of the profession of landscape architecture, and I could not offer any definition of its purposes or methods. But the word 'architecture' is freely applied now to golf courses, and it is easy to feel its appropriateness. It is impossible to think of that fine moulding of hills, brooks, and pastures into a subtle unity without thinking of some word expressive of the act of æsthetic creation. I should almost like to suggest the term 'landscape sculpture,' for nothing is erected, as in architecture, but much is modeled and shaped. A hand is laid on hill and stream to press them into the ordained design — ordained in part by the maker's thought, and in part by the physical material he is using. Many people consider landscape architecture or sculpture one of the great potential forces of the future for the improvement of the conditions of life. It has its larger and more important work in regional planning and in the intelligent arrangement of cities for the best use and enjoyment of life. In the meantime it is showing what it can do æsthetically in the golf course.

A work of art has unity, and in sculpture the unity is usually visible by a single *coup d'ail*. The æsthetic response to the golf course is only to be completed by two or three hours of action as (Continued on page 340)

# *The Garden in Good Taste*

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A GARDEN THAT COMBINES THE CHARM OF INTIMACY WITH DISTANT VIEW  
AND LEADS BY PLEASANT PATHS TO THE MEADOW BEYOND  
MARY P. CUNNINGHAM, LANDSCAPE ARCHITECT

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*Photographs by Burr Church*



AT ONE END of the garden is this pergola of simple construction with brick floor. The enclosing walls of the garden are high enough to shut out the view and throw all the interest into the garden itself except at this one corner, where the opening frames the view of the meadow and hills beyond. The garden of Miss Amelia Peabody at Dover, Massachusetts





THE FENCE which encloses this garden is of laths placed close together. Against these, to keep the vertical lines from being too insistent, is a widely spaced lattice of bamboo. This fence is finished with a simple coping and is whitewashed. Grapevines make a delightful silhouette against it and blue agapanthus in pots adds color and accent







THE DESIGN of this garden is a simple one with a central path from the door of the house to the pergola. This widens out at the centre to allow a shallow oblong pool where a transverse path crosses. On each side is another longitudinal path, breaking the garden into symmetrical beds. A clipped hedge of old box surrounds the pool and there are enough trees and shrubs in the garden to give it form in winter. On each side of the front door are lilacs, and vines are started at the corners of the house. Around the beds is a clipped hedge of *Ligustrum ibota* kept down to four inches to simulate the box hedge of old Colonial gardens



A FOURTH PATH extends from the pergola past the house to the dog house and studio the door of which can just be seen in the illustration at the rear. This path is bordered with iris and Bechtel crab regularly spaced



*THIS GATE on axis with the front door of the house is one of two that lead out from the pergola by means of informal paths to the pines beyond. Painted a light blue-green they add a gay color note to this end of the garden*

# OLD CHINESE MONEY BELTS

*A Notable Collection at the Field Museum in Chicago*

BY MARY K. SHERRILL

THIS civilization of which we boast threatens to rob life of picturesqueness in every form. It is difficult to believe that a time will ever come when generations yet unborn will look upon our gas ranges, electric percolators, and machine-made necessities as cherished heirlooms. Nor can one dimly imagine an age when our armored cars will be 'museum pieces,' or our certificates of accident insurance rank with priceless autographed letters.

The rare collection of Chinese money belts, in the Field Museum of Natural History at Chicago, sets one to wishing for days long past when banditry was a sporting proposition and travelers' checks dim imageries of an undreamed of future; when leather belts for good gold coin were worn around masculine middles — belts which were adorned with symbols of good fortune and fastened with gorgeous gold buckles of many shapes and designs.

These belts are not old as time is reckoned by the Chinese. I know from experience how it is reckoned, for I once queried a certain Oriental as to the age of a certain treasure.

'Oh, not old,' he said with a shrug; 'perhaps a hundred years.'

That to me! Born in a country which was wilderness up to three hundred years ago!

This rare collection of beaded money belts which was presented to the Field Museum by Mrs. G. H. Smith was made by Grace Nicholson of Pasadena. To her tireless energy and expert knowledge our museums and private collections owe a total of fifty thousand art objects during a short twenty-five years.

It is the only large collection in the world of this exquisite craft of China. It comprises a good many other objects — children's caps and shoes, ceremonial pieces, pillow ends, purses, fan and spectacle cases. The Chinese, we are forced to admit, wore horn rims centuries before the professor did.

It has been my very good fortune to hear from Miss Nicholson's own lips the story of this collection and presentation. A good many years ago the first beaded belt from China came into

her hands. She was familiar with French, English, and American pieces of similar sort and recognized at once that the Chinese

example was — in workmanship, design, coloring, material, and interest — superior.

So she began to collect and store away every fine piece she could secure. This persevering, unhurried procedure is typical of her methods. After years and years she decided to have the whole collection opened up so that she might study, classify, and enjoy. Her intention was to exhibit it in one of her many small, restful, intimate galleries.

On this very day, however, the donor called. Entranced with the beauty of this exquisite craft, she immediately purchased the entire collection and presented it to the Field Museum.

The beads are of a size so minute that one wonders how human hands could have made or sewed them, or how human eyes could have guided the work, sorting color from color, and shade from scarcely distinguishable shade. Most of the beads are hand-cut, having tiny facets which reflect the light and give to the finished embroidery a luminosity impossible to describe.

The colors are exquisite and of such infinite variety that every subtle Chinese color scale can be used. The symbolism is even more complete than that of the embroidered sleeve bands, and covers a wider range. The beads are sewed, as a rule, to a tough fabric reinforced by a leather facing with pockets for money. Some of the beads, however, are sewed directly to the leather.

Each belt is embroidered 'solid' with beads. The designs are of two sorts — colored figures upon a plain (usually gray) background, or colored figures in rectangular sections of various colors.

One belt stands out in my mind for color charm. The sections were of solid, plain colors — not, like the others, separated by dark lines of intervening beads. White, chartreuse, turquoise, and orchid. Even the words themselves are lovely. I pine to do a boudoir in those shades!

THE BEADS, most of which are hand-cut, are extremely minute and form exquisite designs in subtly graded colors







WAY down the Mississippi, entrenched with feudal grandeur upon a summit of bluffs, stands the city of Natchez. Secure in majestic fastness from the treacherous stream that flows at her feet, this charming city captivates the visitor at once, for he sees in it that stronghold of *ante bellum* glory that colored our letters, as well as our history and romance, during the last century.

A thriving city it was a hundred years ago, this most important port between Saint Louis and New Orleans, when a dozen packets a day brought commerce to her gates and took away cotton and sugar from the rich plantations, when show boats anchored at the wharves and gave their river opera for the settlers living in abandoned flatboats along the bank and for the inhabitants of the old town known as 'Natchez under the Hill.' This old part of the town at the foot of the bluffs was a striking contrast to the city above it. In the days of Natchez glory, when the packets discharged their passengers and

## SOME HISTORIC HOUSES OF NATCHEZ

*Great Estates of the South that were Old before the Surrender at Appomattox*

BY MARIE ELISABETH FAUST

freight at this landing, the hum of a cosmopolitan city could be heard in the activity and bustle of the place. Carts, wagons, gayly upholstered carriages, and a mingling of pedestrians plied up and down the hill between the two towns. Slaves were busily loading and unloading boats; the shops buzzed with customers, while the general air

ARLINGTON (shown above) is the best example of Georgian Colonial architecture in Natchez, with its stately white-pillared façade and air of spacious dignity so characteristic of old Southern mansions

of the place was one of business and pleasant confusion.

Under the bluffs the old road called the Natchez Trace runs beside the river. One of the oldest highways in the country, it was used by the Indians before the advent of the white man. Later it was the only inland means of travel between the delta cities and the Atlantic Coast. Winding and woody, its rugged beauty bound

up in historic incident, the present-day traveler has an eerie feeling under this continuous arch of giant oaks hung with Spanish moss that blows like spectres from the past.

It is stately Natchez on the bluffs that is most interesting to us, for its charm lies in its houses, those white-pillared structures set in a frame of giant trees, where old gardens sweet with cape-jasmine and magnolia blossoms bring a longing for the gallant days that are gone, the days of Empire gowns and powdered hair, silver buckles and brocade, 'swords and roses.'

If romance is, like the rainbow, 'always a



little way from where you stand,' that fugitive thing is not so elusive in the winding drives around Natchez as they lead to these great estates with their houses and their parks that were old before the surrender at Appomattox.

Great wealth had been accumulated by the planters from the fertile lands of the valley, enabling them to import rare objects of art and French and English furniture for their lovely homes. Foreign travel was not unknown to them. There was taste, an elegance without ostentatiousness of display, in their mode of living, evidence of culture in the libraries they acquired, the portraits they owned, those works of Sully, Benjamin West, and Gilbert Stuart that hung upon their walls, all as worthy of note as are the houses in which they lived.

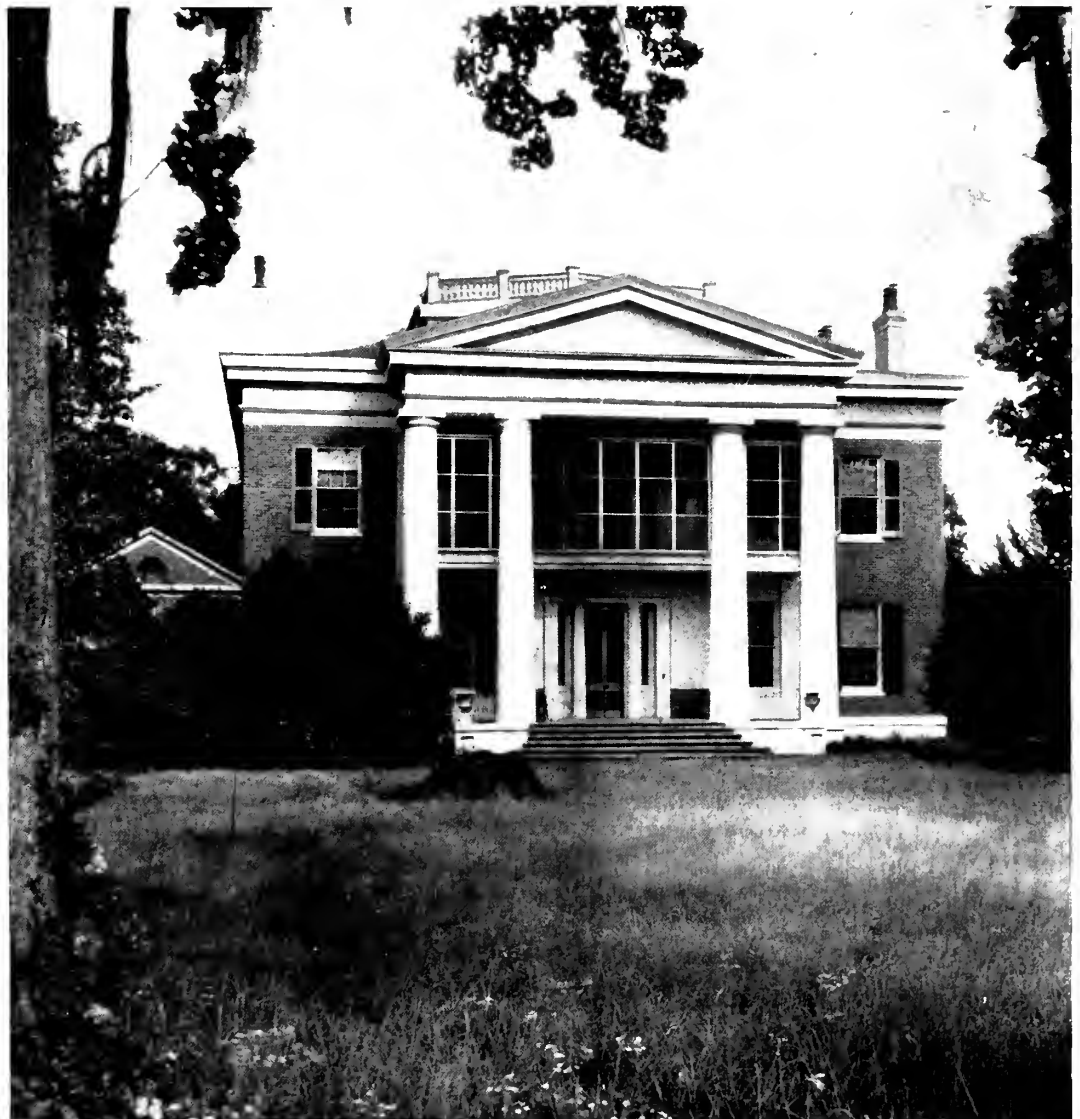
The names of these mansions are interesting in themselves — Arlington, Montaigne, Homewood, Devereux, Gloucester, Monmouth, Ravenna, Melrose, Richmond, Lansdowne, Stanton Hall, Duncan Park, Rosalie, Windy Hill Manor, Dunlieth, and the Briers. The hand of time has touched them lightly, giving them a certain mellowness that becomes their years, a suitability to their surroundings of ancient oaks and old gardens.

The most notable features of these Colonial houses are the large columns. Built of brick in moulds of Doric, Ionic, or Corinthian pattern, there is a great similarity between them in general effect, though no two are alike.

Arlington is the best example of Georgian Colonial architecture in this group. Originally built for S. S. Boyd, a famous judge and member of the Mississippi bar in its early days, this property is now owned by the Barnum family, who make their home here. The house is beautiful in design, of brick with stone facings. Its proportions are generous, showing a lavishness of size within that completely fulfills the promise of spaciousness one gets from the first approach. The entrance hall extends the entire length of the house, its walls hung with paintings. A *celan*, that bit of glassware found in the South, stands on a table by the door, where it shields its candle flame from the breeze, as did its predecessor the hurricane lamp. On the right of the hall is the drawing-room, with carved rosewood furniture covered in pale yellow brocade. Beyond this room is the library, where a splendid collection of books, including many rare volumes, is the envy of the book



SLENDER COLUMNS, exquisite dormers, and a long gallery across the front are the distinguishing features of the Briers. It was here that Jefferson Davis was married in 1845 to Varina Howell



SET IN A PARK OF BEECHES, oaks, and magnolias, Melrose is another Georgian Colonial house of excellent proportions



*ROSALIE is interesting historically as well as architecturally, since it was built upon the site of an old French fort. Here too General Grant made his headquarters during the occupation of Natchez in the Civil War*

collector. Across the hall is the music-room and behind it the dining-room, furnished in mahogany of the Colonial period. The silver here is of antique pattern, a joy to the con-

noisseur. Throughout the house the woodwork is carved in elaborate designs, and the doorways are of unusual beauty.

Devereux, the home of Mrs. Bayard

Shields, is true to the traditional conception of Southern architecture. This large white house with plain entablature supported by six fluted columns with vines around them is a perfect setting for a Civil War romance. An interesting feature of this structure is the pattern of the doorway on the second floor which repeats with accuracy the main doorway below it. A small iron balcony in lovely lacework figures breaks the otherwise severe line of the two frames, a treatment that is different from that of all the other houses in this group.

Small and unpretentious, but rich in romantic history, is Windy Hill Manor. Built in 1807 by Colonel Benajah Osmun, this was the refuge of that brilliant statesman and soldier, one-time Vice President of the United States, Aaron Burr. Since his duel with Hamilton, the public favor that Burr had once enjoyed had changed to animosity. The shot that killed his aristocratic opponent was a boomerang for his own fortune. Cumulative charges were being made against him, the last of which, treason, caught him on the Mississippi at a landing above Natchez called Cole's Point. With nine flatboats and about a hundred men, Burr sailed down the river, presumably to cultivate his landholdings in Louisiana, but President Jefferson was informed that he secretly planned to join our newly formed border states to the Mexican Government. When the order for his arrest was carried out, Burr was released on bond which was furnished by his friend and comrade in arms, Colonel Osmun, with whom he had fought in the Revolution. While he awaited his trial Burr remained the guest of Colonel Osmun at (Continued on page 350)



*TALL WHITE COLUMNS are used on the front and sides of Dunlieth and iron balconies replace the usual wooden rail. The watchtower is an important feature of the house as it is of many houses along the river*

# CONTROLLING INSECTS AND FUNGOUS DISEASES

NOTE: The following is a spray-schedule chart, hence only liquid sprays are suggested, as spraying is still more general than dusting. The exact time of application can be ascertained from the County Farm Agent in your county, as he travels over the territory and is familiar with the conditions obtaining each season. Be sure your spraying equipment is well cleaned — particularly the tank — and oiled, ready for use. Do not delay having this done until the day it is necessary to use it. *Timeliness and thoroughness are the keynotes to successful spraying.* A pressure of at least 100 pounds, though 300 pounds is preferable, should be used for spraying fruit trees, and a power gun should be used, as it breaks the spray into a fine mist. *Never use an oil spray when the temperature is below 40 degrees Fahrenheit.* When spraying, apply sufficient solution without allowing it to puddle at the base of the tree.

## in the SMALL ORCHARD

By

C. F. GREEVES-CARPENTER

### APPLE AND PEAR ORCHARD

#### To Control

Scale insects, eggs and adults of aphids, red spiders, apple red bug, apple leaf hopper, and apple scab.

Same as above.

Codling moth (the cause of 'wormy' apples), spring cankerworm, and other leaf-eating insects, as well as aphids.

#### Material

Commercial miscible oil, 1 gal. to 50 gals. water combined with 3 lbs. soluble sulphur.

Lime-sulphur solution, 1 gal. to 9 gals. water and 1 lb. of arsenate of lead (powder) to each 50 gals. of solution. When lime, sulphur, and arsenate of lead are mixed together, use 6 oz. casein spreader. First mix spreader in bucket, then put in spray tank; add arsenate of lead; finally lime sulphur. This prevents formation of black sludge.

Lime-sulphur solution, 1½ gals. to 50 gals. water, with 1 lb. of arsenate of lead powder, using casein spreader as described above.

#### Time of Application

From the time when the bud clusters commence to swell until the leaves are ½" long. Where apples and peaches are interplanted, it is best to put this application on the entire orchard as late as possible for the peaches; i.e., before the peach foliage starts to show.

Just before the buds show pink. This application is particularly important, especially if the season has been rainy.

When the majority of the calyx caps are opened. The purpose of the spray is to force the material into the calyx, the principal point of attack of the codling-moth larvæ. Repeat this spray three weeks after full bloom and again seven weeks later.

### PEACH ORCHARD

Scale insects and peach leaf curl. Terrapin scale or peach Lecanium.

Curculio, scab, and brown rot.

Peach-tree borers, which may be seen working just below the surface of the ground around the trunk.

Commercial miscible oil. Follow directions on container carefully, as peach trees are susceptible to injury. This should be used in combination with 3 lbs. soluble sulphur.

Dry-mix sulphur lime (this may be purchased in prepared form) at rate of 12½ lbs. to 50 gals. water, with 1 lb. powdered arsenate of lead.

Paradichlorobenzene. Five-year-old trees require an ounce per tree, and trees from two to four years from ½ to ¾ oz., depending on the size of the tree. Younger trees require slightly less, and the crystals on such trees should be raked away at the end of two weeks.

Apply in fall or early spring before any foliage starts to appear. One application should effectively combat this pest.

When husks commence to split and again a week before early varieties would be harvested. For the late varieties it may be necessary to repeat the application somewhat later.

During September or October — depending on the latitude. Method of application is to clear the soil of stones and rubbish in a circle a foot from the trunk of the tree. The crystals should then be placed about two inches away from the tree trunk on the surface of the soil and covered over with soil. A fumigant gas is then released.

### PLUM AND PRUNE ORCHARD

San José scale.

Curculio and brown rot.

Commercial miscible oil as for scale on apple and pear trees.

Lime-sulphur solution, 1 gal. to 50 gals. water, with 1½ lbs. arsenate of lead powder, using casein spreader as recommended above.

Any time before buds open.

When husks commence to split and again two weeks later.

### SOUR-CHERRY ORCHARD

Cherry leaf spot, brown rot, and curculio.

Lime-sulphur solution, 1 gal. to 40 gals. water, adding 1½ lbs. arsenate of lead powder. A casein spreader should be used as above recommended.

When shucks are loosening and again two weeks later. A third spray should be given immediately after the fruit has been picked. (The arsenate of lead may be omitted from this spray)

### SWEET-CHERRY ORCHARD

Eggs of black cherry aphids and European red mite.

Same as above and leaf-eating insects.

Leaf spot.

Commercial miscible oil, 1 gal. to 15 gals. water.

Lime-sulphur solution, 1 gal. to 50 gals. water, adding 1½ lbs. arsenate of lead, using casein spreader as previously directed.

Lime-sulphur solution, 1 gal. to 50 gals. water.

When buds commence to swell.

Use two weeks after the above spray.

Immediately after fruit has been picked.



## TOOLS *for the* BEGINNING *and the* EXPERIENCED GARDENER

*Nothing so facilitates the work of gardening as a strong basket large enough to carry about the necessary tools. This one is flat with low sides, painted green and reinforced. In it are an English long-handled fork and a short English trowel, a brass dibble, a seed sower, small pruning shears, flower-gathering shears, wooden labels painted white on one side, and twine. The watering pot with long spout is painted red. It is especially constructed for watering seeds, water dropping from it like gentle rain with no washouts and no dripping. It has both a fine and a coarse copper-faced rose. Courtesy of Max Schling*

*The striped weeding bag has gloves tucked away in a corner pocket. This is invaluable for keeping the garden tidy, and is easily carried about. Courtesy Junior League Shop, San Francisco*



Photographs by H. Williams



ENTERTAINING AS WELL AS PRACTICAL and of light weight is the wheelbarrow shown at the left. It is woven of osier, a sort of willow with the bark left on, and was made by country people in the rural districts of England. Courtesy of Ruth Collins

THE SET OF FOUR SMALL TOOLS shown with the wheelbarrow — spade, hoe, rake, and fork — is especially planned for woman's use. They are small and light, but made of the very best steel. The hose nozzle (under the wheelbarrow) will throw a solid stream of water twice as far as an ordinary nozzle, or can be regulated by pressure of the hand to a very fine spray. A small lever keeps the flow of water stationary, and a stand to be thrust into the ground holds the stream either horizontal or vertical. Courtesy of Max Schling

THE RAKE standing at the right in the same illustration has sharp-pointed edged knives for teeth, which makes it invaluable for tearing clover and crab grass out of lawns and working up turf for reseeding or preparing it for top-dressing. The gayly striped yellow and red tube attached to the hose is filled with a fertilizer cartridge which turns your hose into an automatic high-pressure fertilizer which works as you sprinkle. Courtesy of Stumpp & Walter Company



HERE IS AN INTERESTING ASSORTMENT OF tools, all with an appeal that makes one long to don the gloves and put them to use at once. Here are fern trowel, long-handled weeding fork, short-handled three-prong weeding fork, and a grubber; a garden hammer, a thinning hook especially recommended for eradicating poison ivy and other undesirable weeds; a hose coupling that permits you to snap hose connections together without screwing; a light durable basket that is handy for cut flowers or vegetables, and flowerpots which are made of soil-forming materials which, since they are porous, will permit the roots to penetrate and grow through them. Courtesy of Stumpp & Walter Company



MAGNIFICENT ELMS and generous strips of turf between the road and the sidewalks on the main street in Deerfield, Massachusetts, give this town a distinction that other towns might well emulate

## THE DISTINCTIVE TOWN

### III. Keeping it so by Eternal Vigilance

BY FLAVEL SHURTLEFF

TOWNS, like people, may inherit a distinctive personality. The charm of many a village dates from a time when it was off the highroad of travel and its people had the leisure to be friendly. The intimacies of a neighborhood are expressed in the narrow streets of the old sections of Saint Augustine and New Orleans, and in the country lanes of New England villages. In those unhurried days the village founders loved trees and had time to plant them. They ran their street lines so as to preserve the finest specimens of the forest. In the early settlements that sprang from Boston, Salem, and Plymouth, the houses were grouped around the tree-planted green, and the New England common remains to-day one of the best assets of the community. As the hamlet grew into the town, the old street trees were sacrificed to make way for business. Few towns have the rare distinction of a main street where trees and business flourish together.

There was little speculative building in the Colonial village. Each house was the home of the builder and expressed in some degree the individuality of its owner, whether it was the New England farmhouse, the Cape Cod cottage, the Dutch Colonial of the Middle Atlantic states, or the more pretentious mansion of the South. The builders had

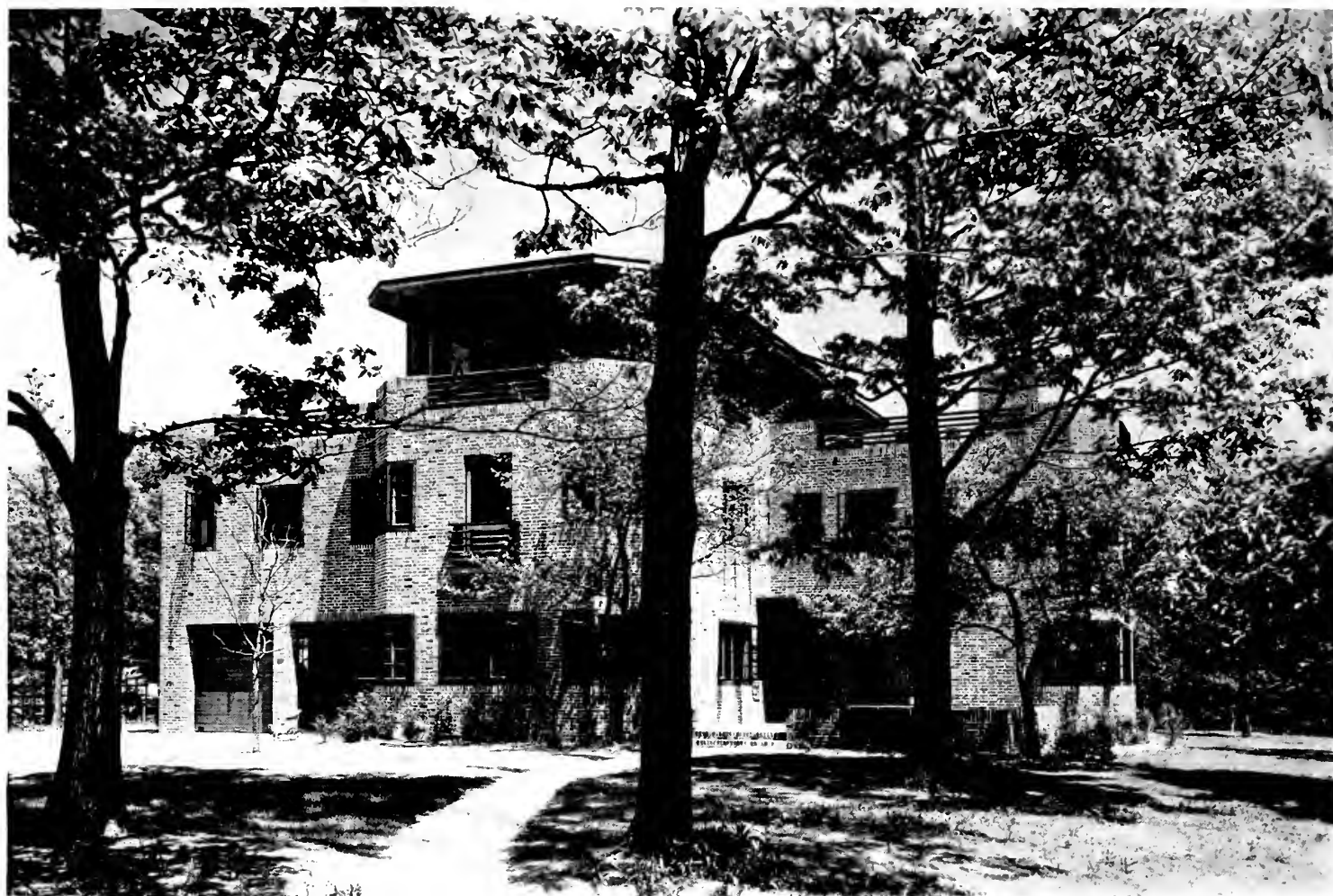
enough appreciation of color to mingle the grays, the whites, and the greens in combinations which have not lost their attractiveness with the years. This peculiar distinction that has come down from other times is best preserved in the places still undisturbed by development ambitions. The mere growth of the place lures the speculative builder. No matter how effective the control over its streets and public spaces, what happens on the private lot is quite outside the domain of the town authorities. The town plan can ensure convenient streets of good design, but the best streets may be spoiled by ugly houses poorly designed, badly situated, and shabbily built. Again, the plan can produce a fine arrangement of open spaces, but their beauty may be marred by a surrounding fringe of littered back yards or the dreary monotony of cheap speculative houses.

AS the village graduates to the stage of subdivisions and mass production of houses, its rating architecturally falls, and the bigger it grows, the lower its rating. In a paper presented before the National Conference on City Planning in 1927, Mr. Charles H. Cheney, a distinguished architect and city planner of Los Angeles, has given Philadelphia an architectural rating of 15 per cent,

San Francisco 11 per cent, Los Angeles 12 per cent, and Chicago 8 per cent. It is economically most unsound that development should mean in most cases the disappearance of beautiful buildings and the destruction of fine trees to make room for something commercial, less interesting, and often ugly.

There is no excuse for the waste places of our cities, the mile after mile of barren streets without a shrub or a tree. Many cities have commissions whose specific function is the planting of trees in streets and other public places. Many other cities cooperate with the house owner by furnishing trees at cost and planting them without expense. Syracuse, New York, has a most interesting card census of its street trees. Each tree is numbered and described, together with the width of the planting strip on the street and the distance of trees from the curb. Whenever work is done or required to be done in connection with any tree the fact is noted on the cards, so that the census is continuous and always up-to-date.

Broad Street, in Columbus, Ohio, was laid out 120 feet wide and planted in the early fifties with four rows of elms, two on the edge of the sidewalks near the curb lines, and the other two in the (Continued on page 354)



# THE HOME of MR. AND MRS. WALTER T. FISHER

*Winnetka, Illinois*

HOWARD T. FISHER, DESIGNER

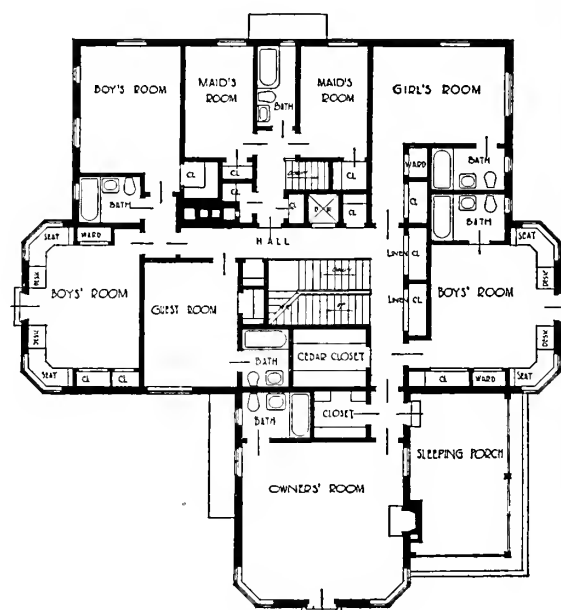
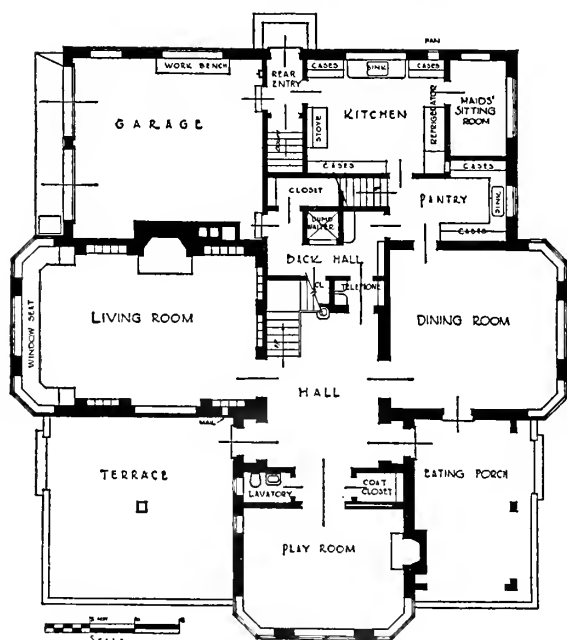
IN PLANNING THIS HOUSE the designer worked from no preconceived notion. He had no desire to produce a house of any special architectural style, but aimed only to give simple straightforward expression to a plan adapted to a family of eight, including six children. A large playroom, desire for plenty of light and air, the custom of sleeping out of doors all year round, are factors that have influenced the design of the house. By placing the windows flush with the outside of the wall, and by cutting the angles diagonally in the principal rooms and running the windows around the corners, more light and air are obtained. Plenty of porches and the use of the roof give facilities for living out of doors. The flat roof and lack of cornice, mouldings, or ornament are all in accord with the contemporary spirit







NOTICE THAT THE MAIDS' rooms are placed on the second floor separated from the master's rooms and connecting directly with the kitchen. This arrangement leaves the corner rooms for the family and likewise keeps the third floor free for family use. Here on the third floor are a living porch, a sleeping porch, and an open terrace. In the basement are laundry, storerooms, and a squash racquets court







THE FURNITURE in the house was also designed by Mr. Fisher. The cabinet under the window and the table are attractive and useful. These pieces are green outside and red inside. The floor is cork lacquered and the walls, slightly rough, are yellowish. The upholstery is green, and at the windows are red and green chintz hangings hung from built-in rods



# Chats on Antiques

by  Nancy Cooper

*Has taught th' unlettered reader t' understand  
A written Gospel in each single twist. — OLD MANUSCRIPT*

ALTHOUGH I am told that most of the old spatter ware found to-day hails from Pennsylvania, interest in it seems to be livelier for the moment in New York than anywhere else. At least so I judge from the letters which come to me.

The accompanying photograph of a fine cup and saucer in what is probably the rarest spatter design known has been sent me by Mrs. Robert Coleman Taylor, of New York City. The pieces

*Courtesy of Mrs. Robert Coleman Taylor*



Fig. 1. Cup and saucer in red, white, and blue spatter ware with centre design of eagle and shield. The mark in the upper left-hand corner is impressed on the bottom of the saucer

are large and substantial, obviously intended to withstand the wear and tear of everyday use, but by no means coarse or common in effect. The form of cup, without handles, in a style popular in the United States from about the last quarter of the eighteenth century, indicates an earlier date than was suggested for this ware in the discussion on this page last April. A small mark (insert, Figure 1) impressed on the bottom of the saucer is recorded by Chaffers as appearing on several sets of earthenware made by E. Mayer of Hanley. I question, however, whether this can be considered a special mark of the factory. It seems more likely to be a kind of finish, which may have been placed on earthenware by a number of Staffordshire potters of the period.

Elijah Mayer began work in 1770 as a manufacturer of cream-colored ware, black basalt, and brown line ware. He is best known through his black Egyptian-ware tea services, and the popular table set made to commemorate Nelson's victories of the Nile and Trafalgar. He died in January, 1813. His ware is usually impressed with his name, E. Mayer, either in capitals or in lower case. I know of no spatter-ware pieces bearing this mark.

The spatter decoration of the two pieces illustrated is in blue and deep rose, evidently an

effort on the part of the potter to reproduce the beloved red, white, and blue of the American flag. Where the two colors have blended in firing, the result is a deep mulberry tone, at once richer and handsomer than could have been intended. The central design, an eagle with shield and arrows in plain blue, is executed with remarkable care and clearness. Its use, of course, settles the question raised recently by an English writer as to whether ware of this character was produced in Staffordshire especially for the American market, or indiscriminately for all foreign markets.

## Stuart Stump Work in America

AMONG the rarest and most interesting of the relics of the Stuart period in America which have come down to us are the so-called 'stump-work' and flat needlework pictures of royalist or Biblical design, which came into favor in England toward the close of the reign of Charles I, and continued in popularity until the accession of William and Mary. Few of these could have been made in America under the conditions which existed here until the close of the seventeenth century. No doubt the majority of those which we find came over with the effects of early settlers, treasured by them as convenient and easily transportable reminders of life in the homeland. Of the others, a completely documented example is rare enough to attract attention even among those fastidious persons who ordinarily profess to see nothing in stump work

which compensates for its grotesque ugliness.

Such an example, hitherto unpublished, is shown in the photograph, Figure 2. It was made by a nineteen-year-old girl in Concord, Massachusetts, less than thirty years after Simon Willard drew up his first treaty with the Indians for the tract of wilderness which was to become her father's farm. That there might be no doubt as to the ownership of the finished piece, she worked her name upon the back, 'Rebeckah Wheeler,' and the date, 'ye mo<sup>th</sup> May 1664.' Unfortunately the second line of the inscription has become quite illegible with time.

For the subject of her picture Miss Rebeckah chose the story of Esther and Ahasuerus, a favorite one of her day in England, owing, it is said, to the meaning given the story by English loyalists, for whom it symbolized the exaltation of their king (Charles II) and the unimportance of his foreign wife. Similar subjects in favor with embroiderers of the time were Susanna and the Elders, Abraham and Hagar, Joseph and Potiphar, the Queen of Sheba and Solomon, and so forth. Kings and queens were always much in evidence. Indeed, the work seems to have been essentially royalist. Subjects representing incidents connected with the House of Stuart, and containing the figures of Charles I with Henrietta Maria, or Charles II with Catherine of Braganza, vied in popularity with those of religious import. According to an old play, the latter seem ultimately to have been given the preference. 'Sir,' we read, 'she's a Puritan at her needle too — . . . she works religious petticoats, for flowers

*Courtesy of Concord Antiquarian Society*



Fig. 2. Stump-work picture representing the story of Esther and Ahasuerus. Made in Concord, Massachusetts, in May 1664

She'll make church histories. Her needle doth  
So sanctify my cushionets, besides  
My smock sleeves have such holy embroideries,  
And are so learned, that I fear in time  
All my apparel will be quoted by  
Some pure instructor.'

It is believed that the individual motives for such designs may have been copied from pattern books such as that published in 1662 by Peter Stent, which contained drawings for 'the King, Queen, and Children,' 'Abraham offering Isak,' 'James 2nd son of the late K,' and so forth. These were probably grouped by each embroiderer as she chose. It is obvious, for instance, that whatever English precedent Miss Rebeckah may have followed in her choice of a subject, she has told her story in her own way. Here we have, portrayed within the limits of a 20" by 12" canvas, the whole story of the Book of Esther, from the moment when the king stretches forth his sceptre to save her and her people from a treacherous death, until the tragic end of Haman, hanged as high as Miss Rebeckah could well have hanged him without putting him out of the picture altogether. Opposite him, Mordecai rides triumphant in the habiliments of royalty, while below we see the feast which Esther spread twice over for the discomfiture of her enemy. And then, amid a welter of foliage and flowers, each larger than the king's head, the English lion and the rose, placed there as a sign of her allegiance to king and country by a Concord girl who was never to hear of Paul Revere.

The work is chiefly long and short stitch, done in worsted on coarse linen, and contains so little padded or 'embost' work that it ought scarcely to be classed as 'stump work' at all. Unless, as may quite likely have been the case, some of the relief has since fallen a prey to moths. The colors, whatever they may have been in the beginning, are now a pleasant blend of soft browns and greens, with an accent of dull red in the curtain which falls behind the king. Indeed, crude as the figures are, the effect of the picture to-day is curiously removed from the grotesquerie usually associated with the needlework of the period in England. It has never left the town where it was made, and is now in the safe-keeping of the Concord Antiquarian Society.

In April 1667, Rebeckah Wheeler married Major Peter Bulkeley, son of the Reverend Peter Bulkeley who was one of the founders of the town. It seems possible that the picture went with her into the Bulkeley household, and that it descended to the Society through the same channels by which the other heirlooms of the family discussed in this department for August and September were received. However that may be, it is rightly cherished by them as one of the earliest and most interesting relics of pioneer days.

### *When a Collection Is at Its Best*

THERE seem to be two kinds of collectors — those who think of a collection as a beautiful whole, and those who become so absorbed in the merits of individual pieces that the whole means little or nothing to them. I have no quarrel with either. But I sometimes wonder why the two points of view are not oftener combined. Some months ago I drove many miles over an icy road to see a collection of English pottery about which I had heard a great deal. The visit was almost a total loss so far as I was concerned — not because the pottery was n't fine, but because I did n't really see it. There was a great deal of it, gathered together in a private house and seem-

*Fig. 3. Cupboard of blue and white Japanese porcelain with shelves of varying lengths which add to the effectiveness of the arrangement*



ingly filling it to bursting. There were jars in the front hall, jars on the stairs and under the tables, jars on the bookshelves, jars underneath them! Several tables were crowded with ill-assorted objects ranging all the way from delicate sprigged bowls to vinegar jugs, and placed so closely together that the visitor received no very clear impression of the size of any of them. Each of these pieces was a rare and interesting specimen of its kind, but because I had not specialized in that particular branch of ceramics, a hurried inspection of them, jumbled together as they were, meant little or nothing to me.

Now there is, of course, no real reason why a collector whose interest in his pottery is both keen and scholarly should feel obliged to arrange it for the casual enjoyment of a lay visitor. But I can't help wondering why he himself would n't enjoy it more if he did so.

I have a friend whose collection of Japanese lacquers and porcelain is a delight to everybody who enters her house. One does not need to be a connoisseur of Oriental porcelain to appreciate the beauty of her cabinets. Each one has the decorative significance of a tapestry or mosaic, and has been composed with much the same concern for line and color values. She will tell you that she knows very little about the individual pieces they contain other than that they please her. However that may be, it is no doubt true that her collecting is inspired less by academic

interest than by an almost unerring instinct for the beautiful. She admits nothing ugly to her cabinets simply because it is interesting or rare. The one I have photographed (Figure 3) contains only blue and white porcelain, much of it as rare as it is lovely. The majority of these pieces were acquired years ago by her father, Professor Morse of the Peabody Museum at Salem, whose collection of Japanese pottery, now in the Boston Museum of Fine Arts, is perhaps the finest in the country. Since porcelain was not Professor Morse's chief interest, pieces which he picked up here and there in the course of his quest for pottery, or which were given him by Japanese friends, 'drifted' into the possession of his daughter, who has added to them from time to time and made a fine art of arranging them. A charming idea which she has borrowed from the Japanese is that of using shelves of different lengths to break the monotony of parallel lines in a cupboard.

In another cabinet natural-colored pongee covers the shelves and lines the back, against which are arranged pieces of old red lacquer and cream-colored pottery, with occasional bits of black and gold. One need not be a connoisseur of Oriental arts and crafts to appreciate the beauty of such a picture. The woman who composed it may not call herself a collector. But she is undoubtedly an artist, with a very definite message for collectors.



## The HOUSE CONFIDENTIAL

BY  
FRANCES LESTER WARNER

ILLUSTRATED BY BEATRICE STEVENS

### IV

#### *The Best-Laid Plans*

IT was the day for Lucinda to come, and the furniture had not arrived. A snow-storm had swept the country, delaying the van in the hills. But the foreman had telephoned to Gregory that they would surely get in to-day. Lucinda and the children were coming on the morning train. I had therefore prepared a double luncheon, one at the House Confidential and one at our apartment, so that whatever happened we could make them at home somewhere.

Before we started for the train that morning, Gregory stopped at the new house to make sure that his paper patterns for the furniture were still in place. There they lay on the floor, just as he had left them; but he and Phineas went around with a tapeline adjusting them with the greatest accuracy, so that when the moving men brought in each piece of furniture the pattern would show exactly where it ought to go.

This done, we paused for a moment at our apartment to see if there was any mail. A special-delivery letter for Gregory had arrived. He tore it open anxiously, while we waited in suspense.

'It's all right,' said Gregory, relieved. 'Lucinda only wanted me to know that she's bringing her mother's cat with her. Hewlett's so fond of it that it seems a pity to part

them, and as the family's going to Bermuda anyway, they were glad to let him have the cat. I think,' he added in an apologetic tone, 'that I'll have to ask you to take the cat in your car if you will, while I take the family in a taxi to the house.'

'Right,' agreed Phineas. 'What is the cat's first name?'

'Its name is Puss,' said Gregory, 'alias Puss-Puss, alias Pussmans. It is a longitudinally striped cat with a Marathon complex, and he'll try to run away.'

'Let's buy a little can of salmon,' said I capably, supplying myself with a can opener and saucer from my kitchenette. 'I've got toys for the children, but I'll need salmon to make friends with the cat.'

'On one condition,' stipulated Phineas warily: 'that you won't open the can of salmon in the car.' And I promised him that I would not.

'What will Hewlett say when he sees how much you and Phineas look alike?' I asked Gregory as we drove to the station.

'He may say something excessively profane in French,' surmised Gregory with a worried look. 'He's picked up about as much French as he has English, and the last week we were in Paris he made friends with an older boy, the son of a neighboring *concierge*. Before we knew it he learned some words that would have to be printed with a blank and five exclamation marks. He knows he must n't say them, and he says them all the more. We're trying not to pay too much attention, hoping the memory will fade out. But you may be scandalized at some of the things you'll hear.'

As the train pulled in, we ran along beside it; and when it came to a standstill the first thing we saw was Hewlett, a furry-helmeted, bright-eyed little morsel of humanity, at the top of the Pullman steps.

'Please pick me down,' said Hewlett politely to the porter—but Gregory got there first. He picked his small son down, and then he picked down Lucinda and the baby. And at that moment a boy from the

baggage car arrived with a professional-looking, cratelike hamper, which contained the cat. We gathered in a little group, exchanging joyful greetings around the cat basket, Phineas and Gregory standing side by side. Hewlett, with his mittened hand clutched tightly on the rim of Gregory's overcoat pocket, looked anxiously from his father to his uncle. 'Daddy-Gregory?' he said uncertainly, using his choicest pet name and looking up for reassurance to his father. Then, while we all held our breaths, he gazed in critical astonishment at his uncle. Suddenly he laughed and bestowed an approving nod upon Phineas. 'More Gregory!' he exclaimed in great satisfaction, and, with a radiant cherub smile, he walked straight into our hearts.

As they drove off to the house, we followed apace with the cat basket, arriving in time to see them disembark. Gregory un-



*The baby was fast asleep, but that is more than could be said for Hewlett or the cat*

locked the front door and started to throw it open, but Lucinda drew him back. 'Show me the outside of the house first,' said she. 'I want to see it on the outside, just as you did, from all its points of view.'

Accordingly, in a gay processional, we started around the house, Hewlett with Lucinda, Gregory carrying the baby on his arm, Phineas following with the cat basket, while I dashed ahead with the snow shovel which I had snatched from the side entry, to scatter some little drifts of snow that the wind had swirled in over the new-made path. Lucinda was even more enthusiastic than we had dared to hope.

'But, Gregory,' she inquired at last, 'did n't you feel a little risky about actually signing the papers when I had n't even seen the house?'

'No!' said Gregory. 'I felt absolutely swell! I felt the way a man would if he bought a pair of silk stockings for his fiancée—risky, but swell!'

'Swell,' repeated Hewlett attentively, accepting the fine new word.

'Oh, heavens,' murmured Lucinda.

'Heavens!' echoed Hewlett, doubly enchanted. 'Heavens, heavens, heavens. Oh, mon —'

(Continued on page 360)



*Out from the front corner of the house came Hewlett, wreathed in smiles*



# OUR HOME BUILDERS SERVICE BUREAU

PLANS YOUR HOUSE AND GARDEN

SECTION NO. 6

March, 1930

SOLVES YOUR BUILDING PROBLEMS

BUDDING AS A PASTIME.....323  
One of the professional aspects of fruit growing which many amateurs find intensely interesting, by J. D. Luckett

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by Mary P. Cunningham, Consulting Landscape Architect

**B**UDDING is one of the professional aspects of fruit growing which many amateurs find an intensely interesting and profitable pastime. While a certain degree of skill is required in cutting and inserting the buds, and while the wise selection of budding wood and of the rootstock is based largely on experience, the skill is easily acquired and the experience will come with practice.

Two ends are to be attained by budding. First, the fruit grower who does his own budding knows that his trees will be true to name. But probably of more interest to the grower is the possibility of 'top-working' trees already growing in the orchard to a more desirable variety or to several varieties, thus adding to the number of kinds in the planting.

Budding consists of inserting a bud of one tree under the bark of another tree in such a way that the bud will grow and produce fruit of the same kind as the bud stock. In the North, budding is always done in the late summer or early fall.

Usually a T-shaped cut is made in the bark of the tree which is to serve as the rootstock, so that the bark may be lifted up and the bud inserted. The bud is cut from below upward with a drawing motion of the knife, and a bit of the wood just below the bud should be cut away with it. The bud is inserted into the T-shaped cut until its 'heel' is flush with the top of the T.

No wax is required in budding, but the bud should be securely tied until it has become established. For this purpose raffia which is made from strips of fibre from a palm is universally used. It is cut in lengths of about twenty inches each and should be moistened to keep it pliable. In tying the bud, the strand of raffia is brought firmly across the upper end of the bud to keep it from working out. Beginning then at the bottom of the slit, the raffia is wound smoothly upward covering everything but the 'eye' of the bud, after which it is tied in a single square knot.

Two to four weeks later the bud should be 'set,' and the raffia is then cut away to pre-

## BUDDING AS A PASTIME

vent girdling the tree. The bud should not grow but should lie dormant till the following spring, when the rootstock is cut away just above the bud.

The stock upon which budding is done must be of small diameter. In the case of budding young trees, the rootstock should not be more than a year old. In top-working old trees, it is best to set the buds in wood that is not more than two years old.

Probably the most difficult part of budding

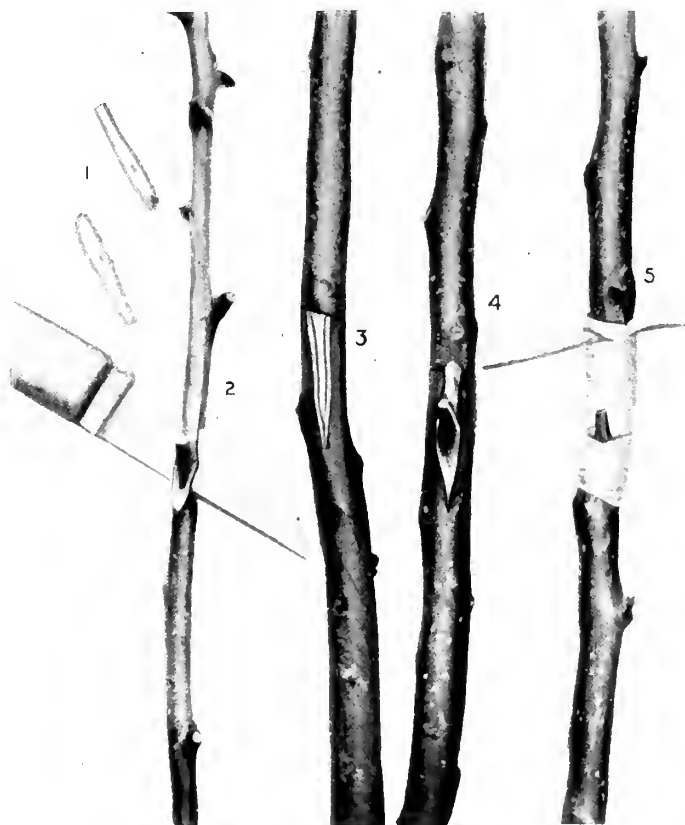
for the amateur will be the selection of the buds, or the 'bud-sticks' as they are known professionally. Suitable budding wood consists of the young growth of the current season. It should be cut as used and the leaves trimmed so as to leave about a fourth of an inch of the leaf stem as a handle for each bud on the 'stick.' After trimming, the sticks should be wrapped in damp burlap and kept moist until used, as dry bud-sticks are useless.

Not all new growths are strong enough or good enough for budding purposes; neither are all of the buds on a bud-stick suitable for use. The selection of suitable buds is a matter of some judgment and can be learned only by the cut-and-try method. A few general recommendations may aid in the selection of good buds, however.

Only the plumpest and best buds on the bud-stick should be used. This means that the buds at the tip of the stick will be discarded, as they are not as well nourished and hence do not develop as well as the buds near the base of the stick. Suckers and water sprouts should never be used because the buds on these growths are generally weak and will prove unsatisfactory. The chief requirement is that the buds be taken from vigorous, healthy trees, and preferably from young trees.

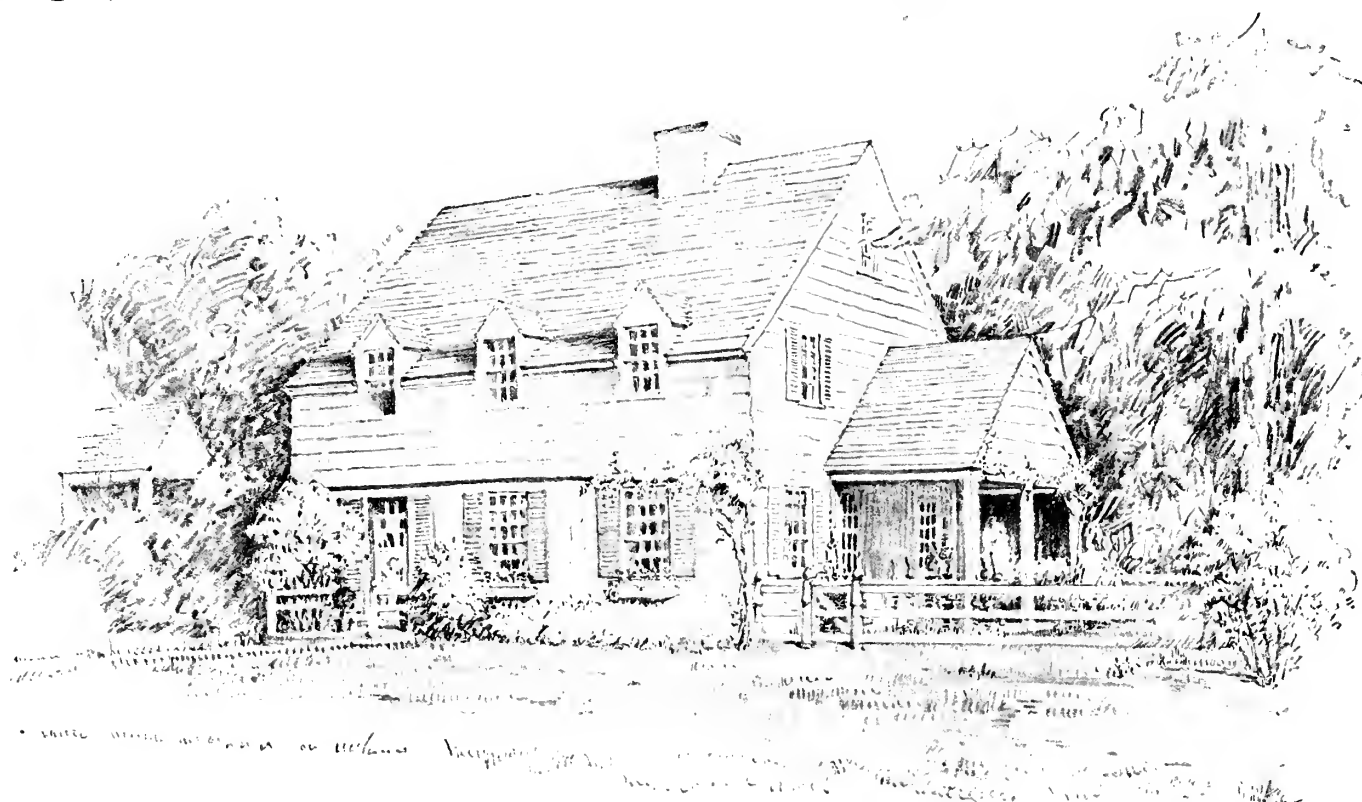
The upper shoots on the tree usually offer good material for bud-sticks, as these shoots have the best opportunity to develop. Good buds are seldom found in the interior of the tree or on the lower branches. The selection of the buds is indeed a case where 'well begun is half done,' for all subsequent care will fail if small, weak buds are used.

Despite the claims made for so-called 'pedigreed' or 'improved' trees secured by budding supposedly superior stocks, no biological evidence has yet been advanced to show that any of these superior characteristics could be transmitted in the least degree by budding. Differences in soils, climate, plant food, abundance or lack of insect pests and diseases, and such, do produce differences in trees of the same variety, but these differences are not transmitted in the buds.



THE STEPS IN BUDDING as shown above are as follows: 2. Cutting the bud from the bud-stick. 3. Rootstock ready for insertion of the bud. 4. The bud properly placed. 5. The bud tied in place with raffia. In Figure 1 is shown the wood side of cut buds

# OUR HOME BUILDERS SERVICE



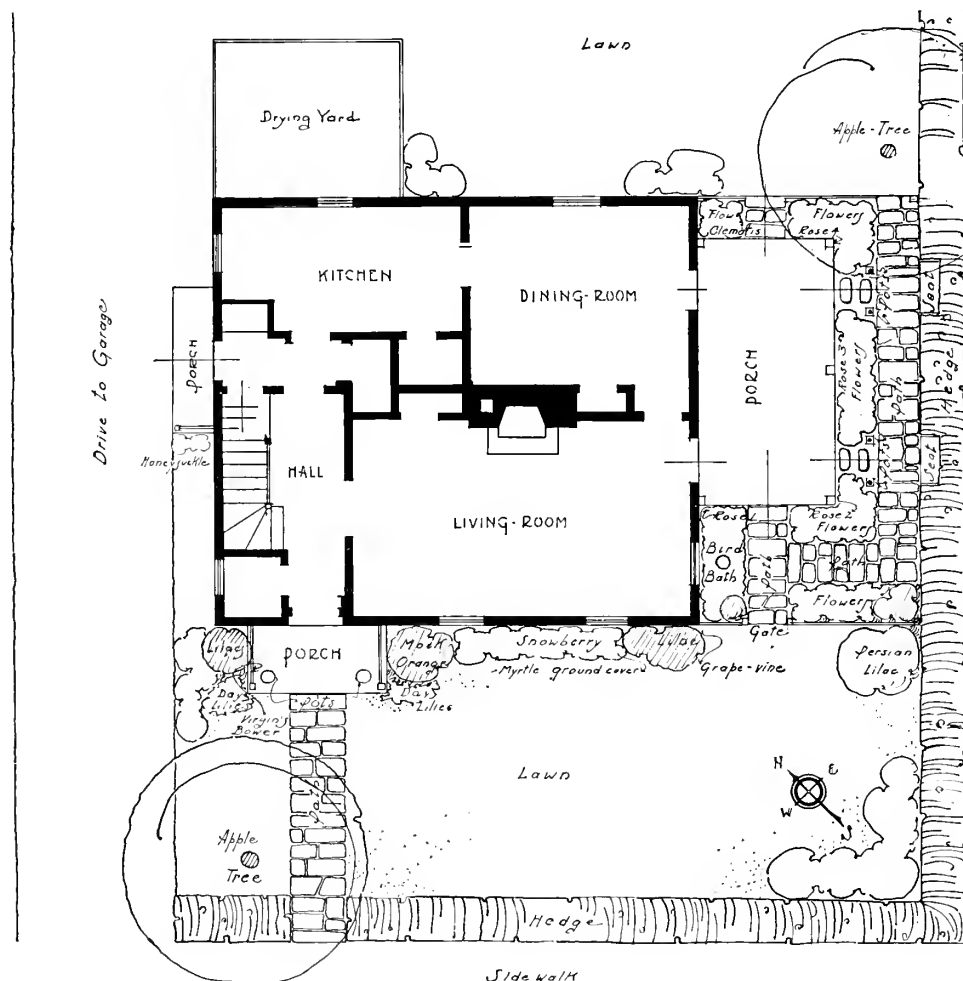
THE matter of choosing the planting for the house so as to be in character with its architecture is one that is given too little consideration. The first question to be decided is not so much the intrinsic beauty of the plants themselves as their appropriateness for the

places where they are to be used. It is entirely possible to express the character and spirit of a house in its planting as in its furnishing, and the planting chosen for these two houses was planned very definitely with this idea in mind.

## I. The Intimate Type

The house illustrated on this page, for instance, is of domestic type with an intimate character that suggests lilacs and old-fashioned shrubs, and this character is reflected in the planting. At the left of the front door is a lilac, while, in order to avoid exact repetition, at the right is a mockorange. This may be the old-fashioned coronarius or one of the new hybrids. These two shrubs provide the chief emphasis and frame the front door. A secondary emphasis is obtained by the use of the grapevine at the corner of the house. This adds height and completes the composition of greenery. This can be carried along the house between the two floors where there is a change of material. Between these two end plantings is a low mass of snowberry. This is neutral in effect and makes a good filler. With this can be used a ground cover of myrtle to give foliage when the snowberry loses its leaves and to form a base for bulbs. In the window boxes are Rosy Morn petunias and in the tubs on the front porch box trees, with a touch of wild clematis on the rail. And here on each side are lemon day-lilies to give color and fill in the space under the shrubs.

The small garden off the porch, developed on the sunny side, is filled with such old-fashioned flowers as hollyhocks, larkspur, pinks, iris, lilies, and bleedingheart, planted informally but held in restraint by the rail fence and hedge. This hedge, of clipped California privet, is continued around the front and sides of the lot. Two apple trees, one at the front to frame the entrance path and one at the rear to give a setting to the garden, complete the principal planting. On the plan



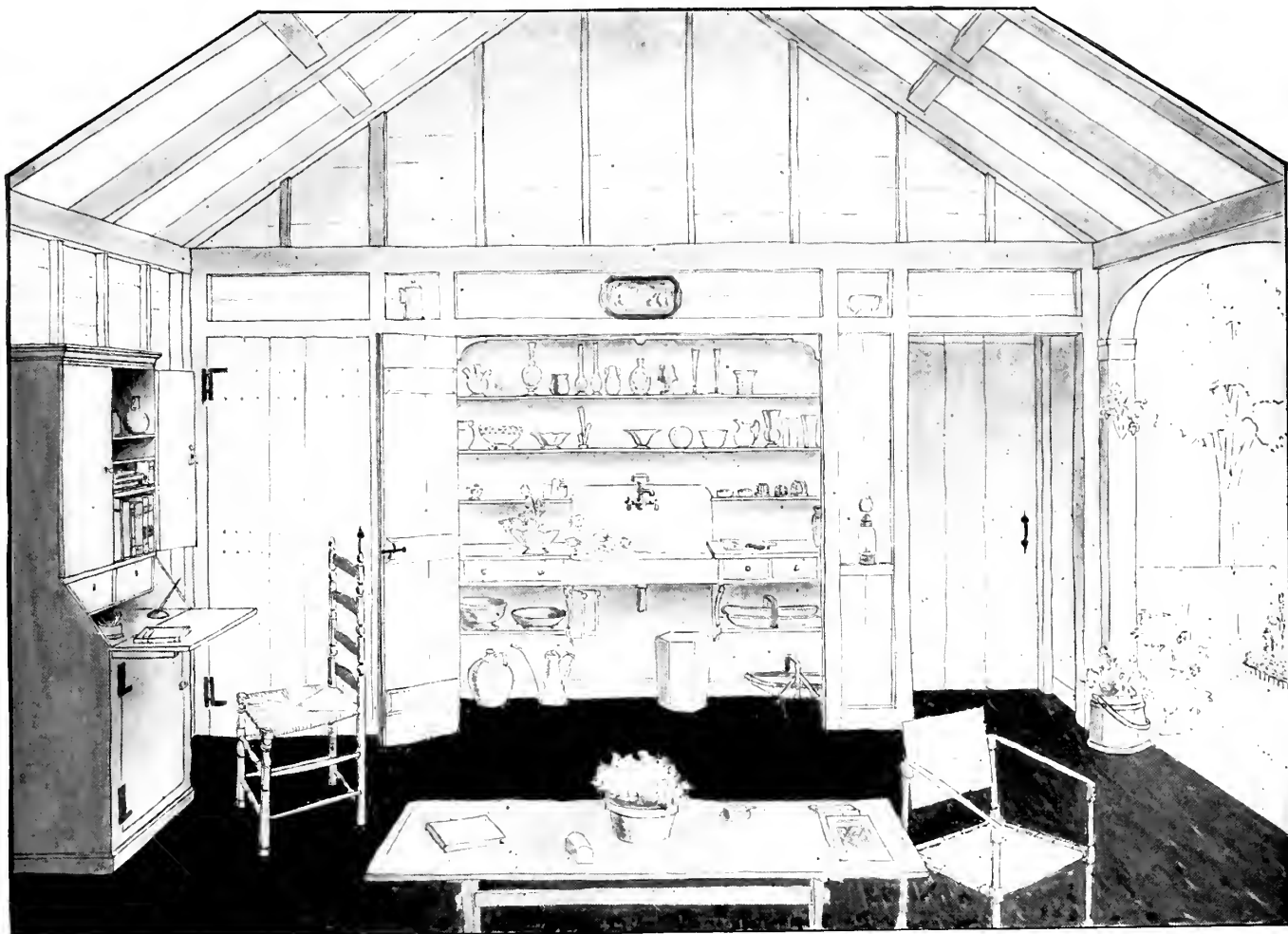
PLANTS THESE TWO HOMES

## II. Of Sturdier Character

This house faces northwest and this front planting has been chosen for this orientation as well as for the character of the house. Both the dogwood and the azaleas like the acid soil that is demanded by the laurel.

[illegible]

## OUR HOME BUILDERS SERVICE



THIS ILLUSTRATION shows one end of the room with flower sink surrounded by shelves for vases and baskets. Here the freshly cut flowers can be brought and arranged and then carried directly to the house. At the left is a pine secretary where garden books and records can be kept safely under cover

THIS room, which is designed to be used for arranging flowers, for potting, for keeping flower records, and for an open-air tea room, is inspired by the New England woodshed with its three flattened arches. It may be connected to the house, forming a link with the house and garage, or it can be placed as a separate building across the back of a narrow suburban lot. It should open toward the south and in either case it should be intimately connected with the garden.

This room will make an excellent place for study and garden meditations as well as for work. It may be screened and protected by rolled awnings or Venetian blinds in summer and glazed in winter, but if it is used as a winter room it should, to protect the plumbing, have some heat in addition to the open fire. The floor of the room is brick and the walls, with exposed studs, are stained the color of old pine. The furniture is attractive but practical, the secretary housing

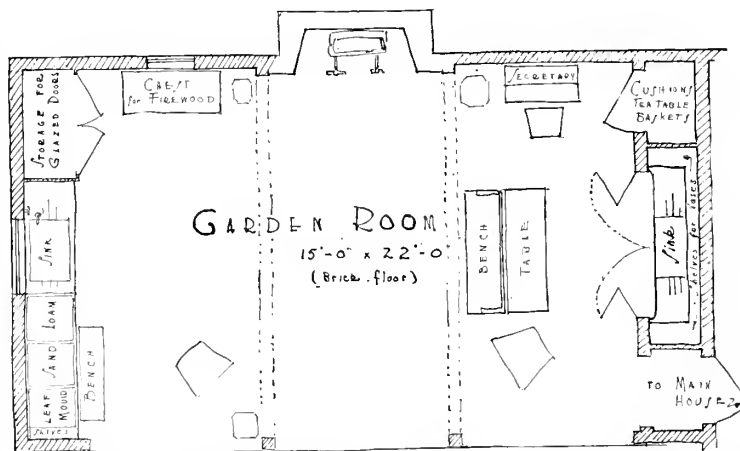
the garden books and records, and the table and chairs providing a place for tea after garden chores are over. The principal decoration is contributed by the exposed pots and vases, baskets and watering pots.

On this page are shown a plan of the room and a perspective

looking toward the flower sink. On the opposite page are the four elevations of the room. A study of these elevations and plan together will disclose the many fascinating uses of the room. At the left end, for example, is a corner for potting and transplanting. Under the counter are bins

for sand, loam, and leaf mould, while above are shelves for flower-pots and hooks for small tools. The bins may be reached from the front, the upper board being removed as the pile diminishes. Here also is a sink to aid in the operation of potting, for washing flowerpots, and for spraying small plants. Underneath is a cupboard for fertilizers, stakes, raffia, basket of small tools, knife, and such. At the right of this is a cupboard for the storage of the glazed doors which are to be put on in the fall.

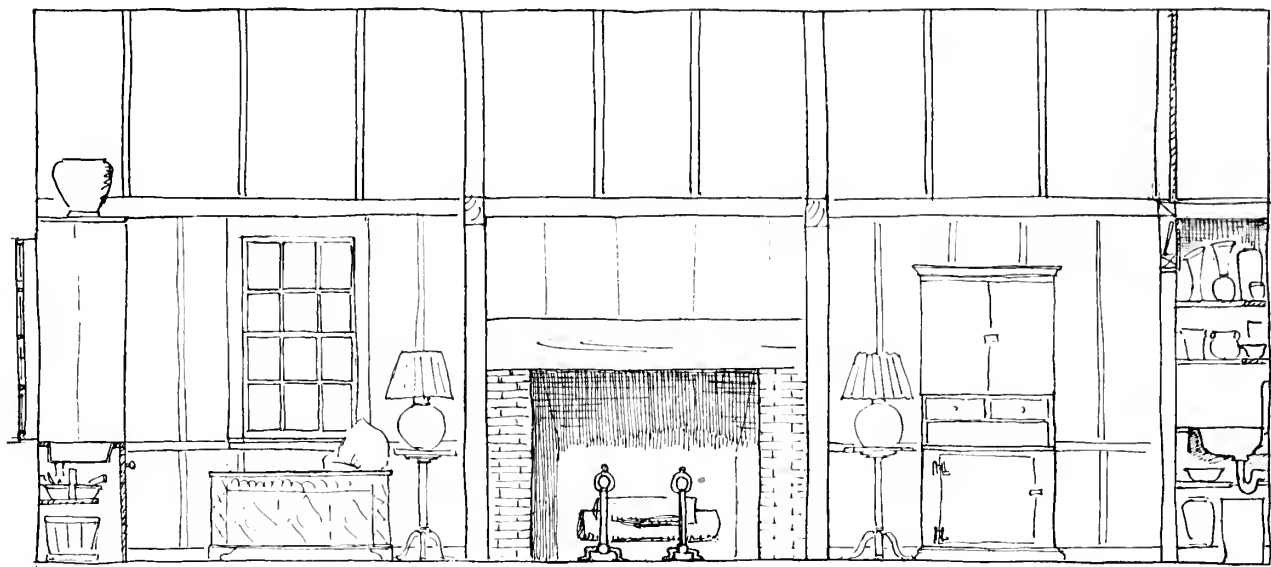
At the opposite end, in an alcove which can be shut off by folding doors, is another sink for the arrangement of flowers. Here are shelves for vases and for gathering baskets. Here all the freshly cut flowers can be brought and arranged for the house and also the vases of old flowers to be replaced. A cupboard on the left of the sink holds cushions and tea things and the door at the right may lead to the main house or may conceal another cupboard.



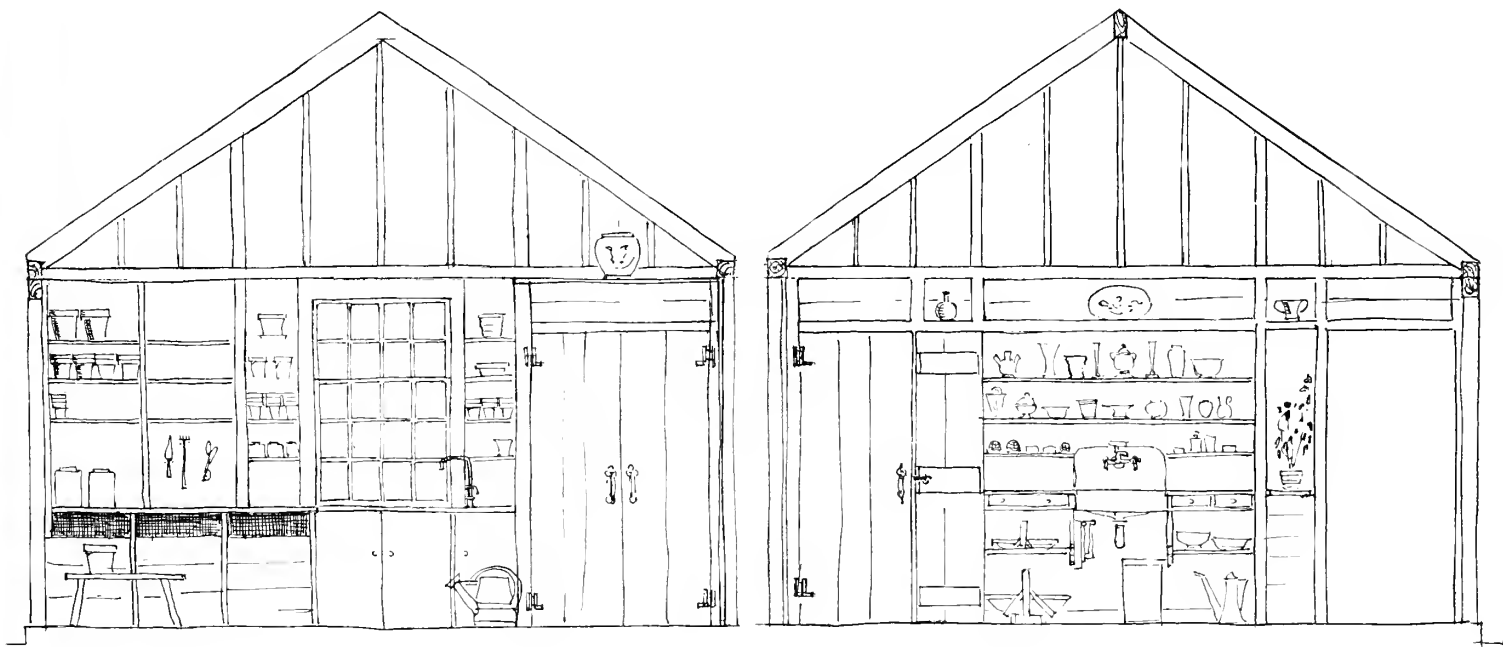
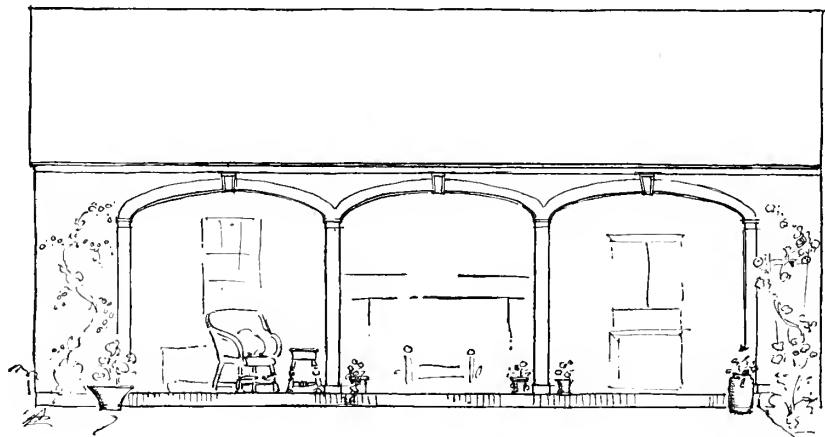
PLAN OF THE ROOM *showing the many convenient cupboards and open shelves and the placing of the furniture*



# DESIGNS A FLOWER AND TOOL ROOM



ABOVE IS A SKETCH of the fireplace side of the room. The construction is of the simplest, with exposed studs and rafters, brick floor, and plank doors. Below is a view of the room as seen from the outside, and, at the bottom of the page, the two end elevations are shown



# OUR HOME BUILDERS SERVICE CONSIDERS THE MARCH GARDEN

For lo! the winter is past; the rain is over and gone; the flowers appear on the earth; the time of the singing of birds is come, and the voice of the turtle is heard in our land.

— SONG OF SOLOMON

## Uncovering the Garden

**M**ARCH in the region around Boston seldom displays any lamblike qualities until well after the twenty-first. We are too eager to get the garden uncovered at the first sign of spring, or at the official calendar date, even if the weather is slow in catching up.

But there is no hurry. In fact, taking off three or four inches of leaves or straw exposes the young shoots to too sudden sunlight, and the thaws leave the shoots out of the ground to be dried by the wind and burned by the sun. If plants do not actually die after such treatment, at least they are uncomfortable during it and weakened at the start of the season.

The proper way to uncover the perennial garden is to take off one layer at a time, and to loosen the rest gently to let in air.

If there are bulbs which look pale and yellow, they need sun, and the covering may be removed to within an inch of the ground. If you have evergreen branches as well as leaves, put back the branches. If you have a good supply of these, all the leaves may be removed and these branches replaced, for they give shade and ventilation and form a perfect winter covering.

Bulbs wake up early. Snowdrops, Eranthis, and crocus may be in bloom now, and all the bulbs have their green shoots above ground this month.

When the snowdrops bloom it is time to begin to uncover the garden — but they will push up and do all the better for a light cover left on their feet. Let the other plants sleep on, especially in exposed or cold places where they are still dormant.

Evergreens had a hard time last fall during the drought, so that we must be doubly careful not to expose them now to drying winds. If we do get a hot spell, remove enough of the covering so that they will not sweat. Leave them shaded from the sun during March, but be sure they have air, and if possible water the roots. Oftentimes an evergreen which looks quite dead at this season responds actively to spring watering. Boxwood, whose roots run deep, is particularly responsive to an overnight watering in the spring. Do not water the foliage in the sun, however. Leave all burlap wind-breaks and sun tents on until April.

Uncover the climbing roses and the hybrid perpetuals. Teas and hybrid teas may be left until April. When the ground is workable, and not before, dig out the standard tree roses from their trenches and plant them upright. Remove mounded soil from Buddleia and tender roses.

## Among Early-Flowering Trees

THE flowering trees which bloom earliest of all are probably the most liked. These include the plums and cherries and magnolias, which are fine companions for the flower garden and lawn.

With these come others whose names are not so familiar, but which we shall meet from now on in bloom in almost every park or collection of plants on a large scale, where these are often used for their early blossoms as well as other interesting qualities.

The Cornelian-cherry (*Cornus mas*) is the first of the large dogwoods to bloom. It is a small tree or large shrub, symmetrical, wide spreading, as broad as high where it has room to develop, and often spreading fifteen feet or more.

This useful member of plant society has been holding its tight little torpedo-like buds ready since October. The little yellow flowers in thick clusters will soon burst forth into bloom all over the tree, if they have not already done so. It is an excellent subject for a specimen where large-scale plants are needed, or planted more closely for a background screen. The foliage is a good neutral green like that of most dogwoods, and it turns yellow in the fall.

It requires a moist, rich soil and is often used near ponds or streams. The twigs are more woody than those of the red-twigged dogwoods and the plant is slower growing. The fruit is a soft, pulpy, cornelian-red berry similar to a small sweet olive. The birds like it.

The Canada plum (*Prunus nigra*) in flower is one of the most lovely sights among flowering trees. Its dark twiggy branches are literally covered with pure white cherry blossoms almost like popcorn. These have reddish stems and turn pinkish when they fade, unlike the flowers of the American plum (*P. americana*). It differs from this also in having more bluntly cut leaves and larger, earlier flowers. The early flowers before the leaves are the chief attraction of both these trees, for the foliage is uninteresting and the fruit poor. The American plum is the most commonly found native plum.

Spicebush (*Benjoin astivale*) is another early native shrub or tree, eight to fifteen feet high, commonly found in Northern swamps, and a fine subject for native planting in moist, peaty places in the semi-shade.

Its tiny yellow flowers which come before the leaves are very decorative all winter as buds on the dark twigs and branches.

The leaves are bright green, fairly large, and turn brilliant yellow in the fall. The fruit is a single red berry in September, but it is not always present, as the male and female flowers are on different trees. All parts of the tree have a refreshing aromatic taste.

## Low Evergreens in March

Most low evergreens at this season have a dull, rusty, dead look. There are some which appear more attractive than others and these should be preferred in city planting.

The Ware arborvitae (*Thuja occidentalis wareana*) is very good, with dark green foliage, while our common arborvitae (*Thuja occidentalis*) is in its annual brownish state, looking as if it had died during the winter, though it will come to life later.

The Hinoki cypress (*Chamaecyparis obtusa*) and its dwarf form (*C. obtusa nana*) both keep a constant blue-green color. This is much the best of all the

Chamaecyparis. The Football Cypress variety also has a good color.

Tamarix savin (flatter than Pfizer juniper) is a very satisfactory bush in March and the best juniper for city yards.

All Japanese yews (that is, the various forms of *Taxus cuspidata*) are hard to beat in this late winter color category as in most others.

The two kerrias (*Rhodotypos kerrioides* and *Kerria japonica*), though not evergreen, are worth mentioning here. In leaf these are dull shrubs, but at this season the white kerria has lively brown twigs and black seeds, a good companion shrub for the low evergreens. The yellow kerria is still better, with delicate bright green arching branches. These two plants are very easy to grow.

## GARDEN-GRAMS

1. Feed house plants every two weeks with liquid fertilizer now that their active season has begun. \* \* \*
2. Plant roses as soon as the ground is workable — that is, when it has dried out enough not to be muddy. Roses do better if planted while dormant. \* \* \*
3. Finish spraying trees for scale. \* \* \*
4. Prune late-flowering shrubs now if they need thinning or reshaping. Top-dress lilacs with old manure. They like frequent feeding. \* \* \*
5. Prepare and plant cold frames. Ventilate on sunny days, but cover every night. \* \* \*
6. In laying a dry wall a certain amount of mortar may be used. It helps considerably to keep the stones from falling, and if it is not continuous enough to make the wall a solid unit it will do no harm even if the wall heaves during cold weather. \* \* \*
7. Cut black knots from cherry trees. \* \* \*
8. Paint stakes and flats left from last year. \* \* \*
9. Hang a bunch of raffia on the inside of the tool-house door. White raffia is stronger than dyed raffia and much cheaper. \* \* \*
10. Poultry manure much diluted with water and used on the beds will make laurel leaves richer and greener. \* \* \*
11. Cut brown-tailed moths' nests from the branches of trees. They look like bunches of curled-up dead leaves and are generally out toward the ends of the branches. \* \* \*
12. This is the month in which to get big tree planting out of the way. \* \* \*
13. Top-dress the lawn with bone meal. \* \* \*

QUESTIONS about plants and planting will be answered if you write to Miss MARY P. CUNNINGHAM, 8 Arlington Street, BOSTON. Please enclose a stamped and addressed envelope.



PLANT TRILLIUMS in deep, rich, moist soil in semi-shade among ferns

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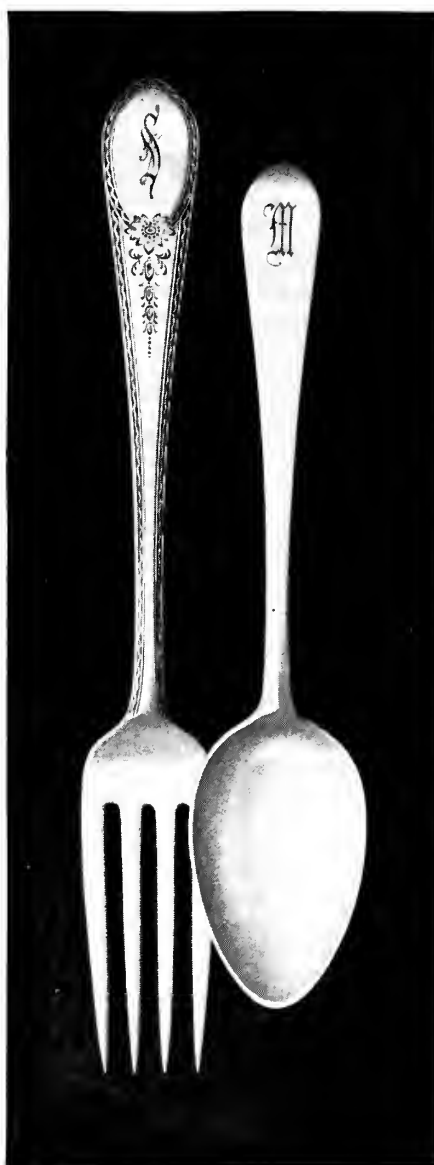
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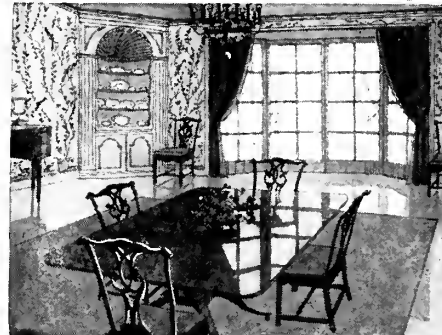
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THE ROSEVILLE POTTERY COMPANY, Zanesville, Ohio.

# ROSEVILLE POTTERY

## GARDEN-MAKING STEP BY STEP

(Continued from page 332)

treatment of the soil will vary according to the existing conditions. Ordinarily the soil will be acid or sour and will require a thorough liming. If this is the case the soil will have shown a greenish color from time to time, or the plants will have been poor growers. To counteract this condition a top-dressing of hydrated lime should be spread over the surface of the beds, heavily enough to appear like a light snowfall. It should be raked into the soil and allowed to be washed down by the rains before the next step is taken, which is to spread well-rotted manure over the bed, completely

of topsoil, and if the rich, dark earth can run deeper, so much the better. A top-dressing of well-rotted manure should next be spread at the rate of thirty cords to the acre. It is then spaded under, but care should be taken not to dig so deeply as to bring to the surface any of the subsoil. After the digging has been completed a good commercial fertilizer should be applied, spread at the rate of six hundred pounds to the acre. The area is then given a very careful raking, pulverizing the soil thoroughly and bringing it to an even tilth.

It is important to procure the

*Photograph by Antoinette Perrot*



A PLEASING DESIGN for the larger and more formal garden

covering the soil. It is then spaded under to the depth of a foot, raked into a fine tilth, and if after settling the bed is above the surface of the ground, a little soil should be removed.

Sometimes the method is reversed — the manure is spread and dug under, then the lime is applied. The chief thing to remember is not to apply the manure and the lime together, as the lime liberates the ammonia in the manure.

If the garden is partly in the shade, lime will in every likelihood be its chief requirement. Without a generous supply of sunshine the use of large quantities of manure should be avoided, as the nitrogen will stimulate plant growth and the shade will tend to make the plants grow tall anyway. The actual dividing and resetting of the old plants will be discussed in a later article.

As a large proportion of most gardens is made up of grass, it seems advisable to give some suggestions as to how to procure a good turf area. The ground should be brought to the proper grade, and all stones, sticks, and such removed. If possible the upper five or six inches should be

kind of grass seed that will grow fine rather than coarse grass, and which will also contain the minimum amount of weed seeds. The following mixture will give these results, the quantity given being enough to seed one acre: —

- 15 pounds Rhode Island Bent (re-cleaned)
- 35 pounds Kentucky Bluegrass (re-cleaned)
- 25 pounds Redtop (re-cleaned)
- 5 pounds White Clover (re-cleaned).

Much of the success of the lawn depends upon the way the grass seed is sown — it should be broadcasted evenly by hand. So often when a handful of seed is being spread the sower grows impatient at the end and drops the remainder of it too quickly, thus causing ugly thick patches to grow up in the lawn. When the seed has been sown it should be very lightly raked in, and then rolled with a heavy hand roller. If after two weeks of ordinary growing weather there are any parts of the lawn which have failed to give a stand of grass, such parts should be raked up, reseeded, and rolled as before.

The later care of the lawn plays an important rôle. The young grass is not given its first mowing

*The Sherwood Desk, with its burled panels, rugged carving and old-time drawer pulls, is made from English pollard oak—perhaps from the same noble trees that boxed as Robin Hood and Maid Marian rode by.*



# Fine craftsmanship has not disappeared . . . *it still survives in this unique Connecticut colony*

**Y**OU may have thought that superb furniture craftsmanship ended with the passing of the 18th Century masters—Phyfe, Sheraton, Chippendale, Hepplewhite.

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Danersk Furniture contributes incomparable charm and dignity to every room in the home—and to the business office of the man of affairs.

The design of the Ladder-Back Bed here pictured is based upon the old-time ladder-back chairs found in the colonial homes of the Hudson Valley. The wood is mellow maple and among the interesting features are the duck feet, mushroom turnings in the footboard and lovely urn-shaped finials.

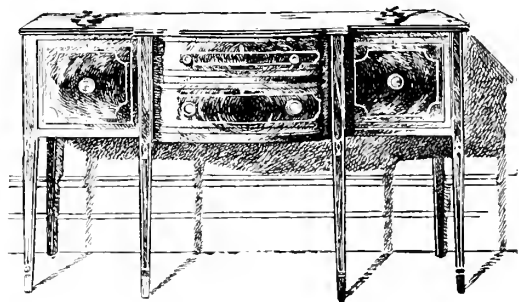
The comfortable Danersk Chair shown above, is modeled after a rare Queen Anne piece with cabriole legs connected by

stretchers. It is made with mortise and tenon construction, hand pegged joints and other interesting characteristics of fine craftsmanship. The English original was valued at \$3,000. The Danersk reproduction, though it can be had covered with gros point, petit point or other pedigreed materials, is quite moderately priced.

The Cavalier spirit of Virginia of the 18th Century is echoed in this Danersk Sideboard. Like all Danersk Furniture it is hand-made. The frame is of choicest grain mahogany, enriched with crotch woods and inlays of satinwood, holly and amaranth.

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## GARDEN-MAKING STEP BY STEP

(Continued from page 334)

until it is about three inches in height. When it has become well established a cutting every week is required to preserve its fine quality. Neglected grass grows very coarse. In excessively hot, dry spells, which often occur in July and August, an occasional mowing should be omitted to prevent the roots from burning out. During the heat of the summer the lawn mowers should also be set higher to avoid the burning of the grass which so often impairs the appearance of the garden. Watering in dry, warm weather is quite necessary.

A top-dressing of sheep manure can be advantageously applied every spring, using three or four hundred pounds to the acre. If this can be repeated once or twice each season it will more than repay for the effort, stimulating the growth and in this way discouraging the much-dreaded crab grass from taking possession.

When the crab grass once appears the only remedy is to remove it roots and all by hand, using sharp knives for the work. Refill the hole with good soil, and reseed. When large lawn areas are covered with crab grass it is best to plough or to dig up the entire lawn in the autumn, leaving the upturned earth in its rough condition to allow the roots of the pest to be destroyed by the severity of winter. The lawn can safely be remade in the spring.

Various kinds of paths are found in gardens. From an æsthetic point of view sod paths are very lovely against the coloring in the flower beds. Stone paths may add an extremely artistic note, and brick and gravel walks also stand hard wear.

**S**LATE rock is extensively used, having soft shades of colors that give an excellent effect. If the foundation of such a path is not well made the slate will become uneven and will break in time. First of all a subgrade should be made twelve inches below the finished surface. If loam is found at this depth it should be removed and replaced with subsoil, which should be firmly rammed down. Next a course of broken stone or spalls is laid, care being taken to work the smaller stones into the interstices to make as solid a foundation as possible. A bed of sand is spread over this, and upon it the flagstones are placed. Stones of various sizes should be used in order to make irregularly placed interior joints. The joints

may vary from one to three inches in width and may be filled in with a mixture of three parts topsoil to one part well-rotted manure, to provide a bed for grass seed or a home for fascinating diminutive rock plants. For utilitarian purposes the joints are frequently filled in with cement.

Ordinary stepping-stones do not usually require subdrainage and are set into the ground to the depth necessary to bring them on a level with the surrounding sod.

Brick paths may be made by excavating to a sufficient depth to allow for six inches of drainage, using cinders or gravel and tamping them thoroughly. Over this is placed a layer of sand one inch deep, into which the bricks are laid. The walk should be made with a crown; if it is four or five feet wide a one-inch crown should be allowed. There are many designs for the bricklaying, the herringbone and the square designs being among the most popular.

**I**N constructing gravel paths the subgrade is brought to four inches below the finished grade; it is then rammed firmly and is made with a crown of at least one inch to every foot. Upon this is spread a layer three inches thick of crushed stone, using stone of a size that will pass through a ring one and a half inches in diameter. After it is evenly spread it should be watered and rolled, being careful to conform to the crown of the subgrade. Upon this layer of stone the gravel should be spread to the depth of one inch, using gravel that will pass through a half-inch ring. It is then watered, raked, and rolled, and brought to a crown of one quarter of an inch to one foot.

Another formula to follow is to make a foundation of cinders about six inches deep, and over this to spread a three-inch layer of gravel, adding a little more gravel to the centre to provide for the crown.

Cinder walks are sometimes used, and tanbark is soft and springy underfoot. Each of these should be spread in a subgrade and brought to the level of the surrounding ground, with a slight crown.

Whatever the garden may be, small or large, formal or informal, it will give great delight to the one who creates it, in the opportunity both for self-expression and for watching the marvelous unfolding of Nature from day to day.



## IRIS FROM THE WEST

(Continued from page 289)

ground. It is very floriferous, and early, making it splendid both for massing and for cutting. Santa Barbara is the best by far of the lavender-blues. Its flowers are very large, the texture is fine, and the falls are horizontal, making it most decorative. It is extremely effective massed by itself, or near Mrs. Dean's San Gabriel. Silverado is an unusual iris, with silvery-lavender standards, falls of plumbago-blue, and a vivid orange beard at the centre of the flower. It is vigorous, and has fine form and substance.

## LAVENDER

The lavenders of the pallida group are particularly lovely and remind one very much of orchids, to which the iris is botanically related. Aurifero is a distinct, vigorous flower, with standards of palest lavender, flaring falls of flushed rosy-lavender, and a brilliant golden beard, which gives this variety its name. Bravura has immense, well-formed flowers of rosy lilac, borne in profusion on stout, well-branched stems. Conquistador is one of the most splendid irises in existence, bearing very large flowers, from deep mauve to light violet, on extremely tall stems. Its foliage is very attractive all the year around. Coronado is a marvelous flower, somewhat similar to Asia but even finer and more vigorous. It has lavender standards, and flaring falls of muscat paling to lavender at the edges. The style arms and beard are golden, and it blooms over a very long season. El Capitan is a most majestic manganese-violet bicolor, having marvelous substance, great size, and a very long blooming period. This, the only one saved for naming from a splendid batch of four hundred and fifty seedlings, was given a rating of ninety-five and an Award of Merit when it was first shown. It is a superb variety.

Estrellon has large flowers with standards of white flushed with lavender and yellow, and falls veined red-purple, edged with the coloring in the standards. Though the coloring is more like that of the amœna group, it is of Alcazar growth, being very hardy and floriferous. Frieda Mohr is one of those rare flowers which absolutely defy anyone to command enough superlatives to describe them adequately. This iris was selected to bear the name of Mrs. Mohr by Mr. Mitchell from all the rest of the Mohr seedlings, after naming William Mohr in honor of its originator. The form and texture are exquisite. The coloring is that of a Cattleya

orchid — the standards soft flushed lavender, the horizontal falls rich rosy lilac, with a rich golden beard. The whole flower has great luminosity. The flowers are immense, averaging six and one-half inches from the top of the standards to the tips of the falls, and six inches across. The plant is branched rather high, but it is exceedingly well spaced, grows vigorously, and increases rapidly. It is extremely elegant indoors, blending with any hangings, and has an exquisite locust-like fragrance. There are few things more beautiful than a massing of Alcazar; Frieda Mohr



FRIEDA MOHR has great luminosity, with exquisite form and texture

is one of them. It is superb against dark shrubbery, or simply as a specimen plant. Hidalgo is a very large and tall lavender bloom, which appears a beautiful orchid-pink when the sun shines through it, or under electricity. Marion Mohr is a beautifully finished flower of pale glistening lavender, but is only desirable for dry climates. Senorita is a lovely warm flower, borne on tall wiry stems, with lavender standards overlaid luminous yellow, lilac falls, and primrose style arms.

## PURPLE

The purple irises are regal ones, heavy with memories of old-fashioned gardens. However, these newest varieties are hardly recognizable as descendants of the old germanica family. Alvarado is tall and vigorous, with flowers of deep rich pansy-purple. Balboa, an offspring of Parisiana and Mesopotamica, is a bright red-violet bicolor. It is very hardy, and has large flowers of good substance on tall, stout



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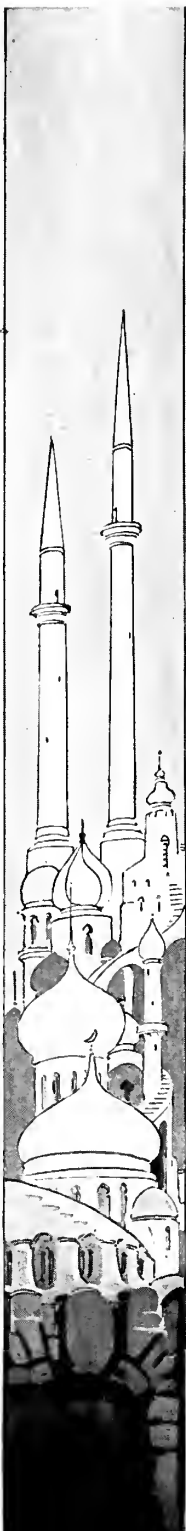
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# WHITTALL RUGS



## IRIS FROM THE WEST

(Continued from page 337)

stems. It was awarded a First Class Certificate by the Massachusetts Horticultural Society. Colusa is of an unusual petunia-violet, with smooth well-shaped flowers on tall, rigid, perfectly branched stems. Esplendido has wonderful red-purple flowers on splendidly branched stems, making it most effective in the garden. San Diego is a seedling of Mme. Gaudichau, having the identical rich parma-violet coloring, but it has inherited from its other parent, El Capitan, its tremendous size and vigor. The flowers are six inches high and seven across, borne on very tall, heavy stems. San Luis Rey is a magnificent Opera, twice as large, on well-branched stems half again as tall. The flowers have fine shape and substance, set off by a yellow beard and golden centre. Its brilliant, rich, velvety violet-purple color recalls the Archbishop of the story for which it was named.

### BRONZE

This group of iris, whose standards are clouded shades of bronze, copper, and fawn, offers some delightful opportunities for unusual effects in the garden. Conchita has pale bronze standards, and falls of the same color lined with red. It combines very well with yellow. Don Quixote is another of those superlative varieties which are so far beyond all others that there can be no comparison. The prize iris at the great flower show last year in the Cours la Reine in Paris was an introduction of Vilmorin. Though it is of the same general coloring, Don Quixote is twenty years ahead of it. It has somewhat the coloring of the older Eldorado and Quaker Lady, but far outdoes them, and is more than twice as large. It is of rampant and hardy growth. The standards of the huge flowers are deep lavender almost entirely overlaid with yellow, the falls are deep hyssop-violet heavily veined in brown on a yellow ground, and the style arms are fawn. It is a glorious flower in the garden, and is superb in a copper bowl. Monterey is a closely branched, tall-stemmed variety with flowers of dark, bronzed red-violet, the falls still darker than the standards, and paling toward the edges. Rameldo is an unusual brownish petunia-violet, suffused with bronze. It is extremely hardy. Ramona is an interesting combination, a petunia-violet flushed with cinnamon and accented by a brilliant orange beard.

### HYBRIDS

Many startling new creations have been obtained by crossing

one species with another, or a species with a named variety. Unusual color combinations and new flower forms, increased vigor and height, result from these crosses. In this manner were the few original garden varieties created, some of them probably through natural means, and all the newer families formed. The most notable iris of all the Mohr-Mitchell creations is in this class. Bellorio has a slender graceful flower of mouse-gray suffused with lavender. It is the result of a cross of Korolkowi on germanica. It is very free-blooming, and is early. Carmelo, another half regelia of the same parentage as Bellorio, is a most unusual iris of an entirely new class. It is neither large nor tall, but its long narrow flowers of slate-blue and its slender foliage make it decidedly interesting. It was given an Award of Merit by the Royal Horticultural Society of London. Morera is another totally distinct and unusual variety, combining lbmacantha (a hybrid of the onocyclus Iberica and the well-known bearded Macantha) with the regelia species Korolkowi. 'Morera' is the Spanish word for mulberry, which very accurately describes the color of this new hybrid. The thirty-two-inch stems are slender and carry many flowers, extending the blooming season over a long period. It grows like a weed in California, but unfortunately it is apt to prove fickle and troublesome in a climate where the winters are cold and wet. It is well worth the efforts of the gardener possessed of a spirit of adventure, but the others had better let it go if they are not successful with Carmelo and Bellorio, or the odd Dilkush and Nazarine of Sir Michael Foster.

The superlative of superlatives is the glorious William Mohr, named in honor of its originator after his death. It is a marvelous hybrid from Parisiana x Gatesii. The flower is immense, the largest of all irises, and opens out full, being borne on strong twenty-four-inch stems, each stem usually giving four flowers. The whole flower is a most exquisite shade of pale lilac, the standards flushed darker, and the whole thing beautifully veined with manganese-violet. The plant is small, as irises go, but it is without question the most beautiful iris ever created. With it, in this direction at least, the originators have reached the sublimest heights possible, for William Mohr persistently refuses to set seed, so it is impossible to give it longer stems, or to create other varieties

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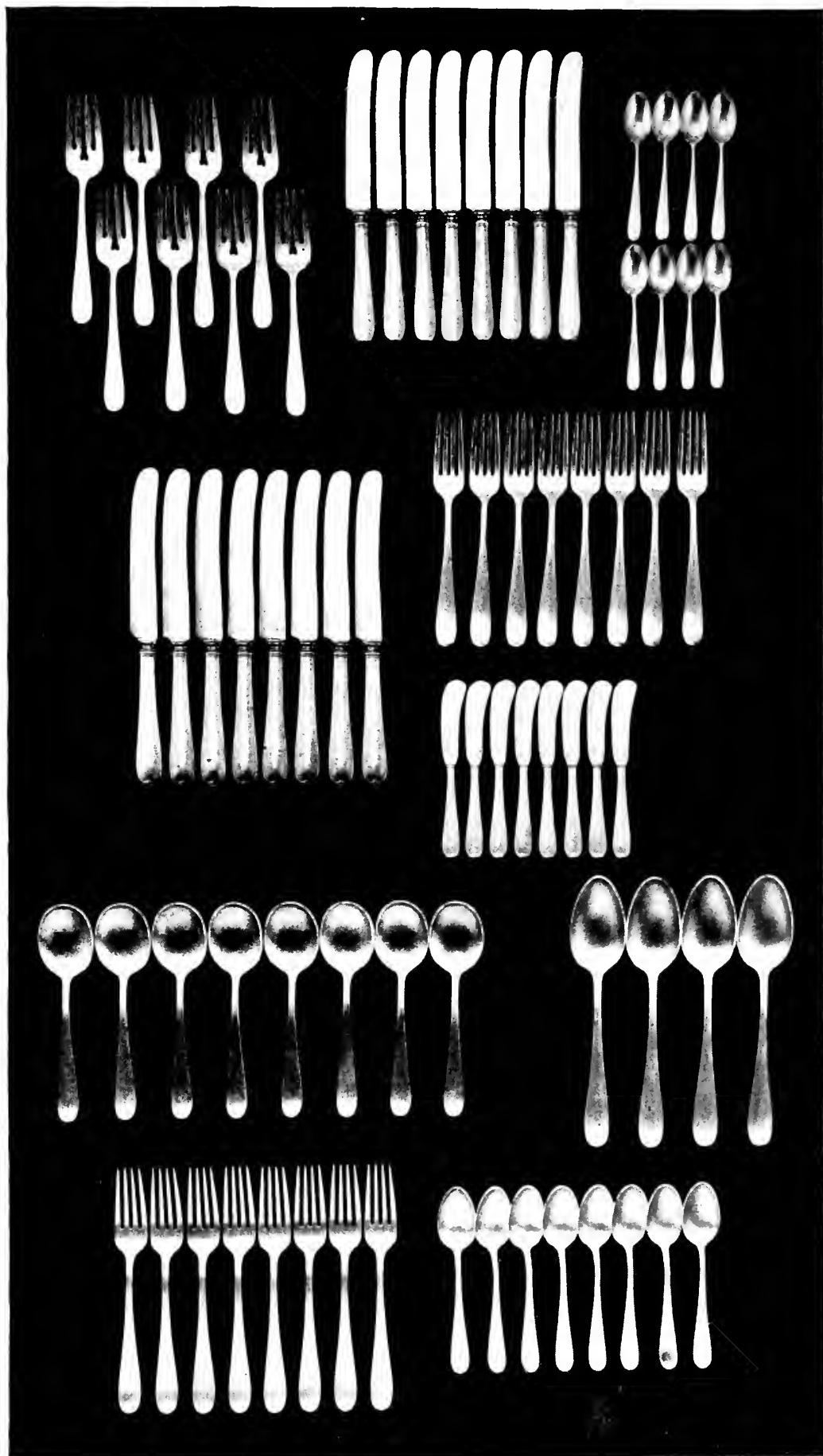
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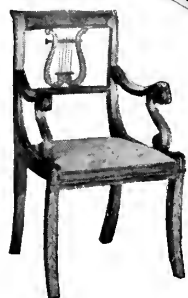


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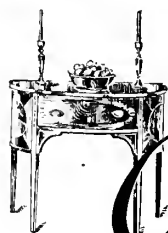
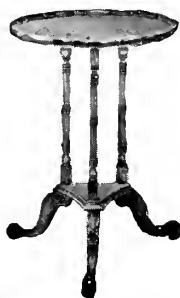
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## IRIS FROM THE WEST

(Continued from page 338)

of similar nature. It has proved quite hardy in the East, and will undoubtedly receive the recognition that is its due as soon as it becomes known. The popular (if somewhat unpleasant and macabre) *Susiana*, the Mourning Iris, must give way to it, for it now seems a country cousin in comparison with its glorious descendant.

This completes the list of the Mohr-Mitchell creations which are now available. Mr. Mitchell is always working with his irises, — certainly a delightful hobby! — and no doubt equally fine new ones will appear from his gardens in the future. The beautiful singing Spanish words are their names, and the flowers live up to them. Orchids are not so beautiful as these irises!

If I should have to select a few varieties from all these — a hard task — I should choose *Purissima*, San Francisco, *Primavera*, *Amador*, *Claridad*, *Santa Barbara*, *Conquistador*, *El Capitan*, *Frieda Mohr*, *Don Quixote*, and *William Mohr*. That would exclude a few favorites, but probably these will become the best known.

There are other originators in the West who are doing their share to give the world the best in iris that they can. Mrs. Dean of Pasadena has given us the superb *San Gabriel*, the tallest iris in existence and one of the most beautiful. The flowers are immense, and a bed of them is like a diaphanous cloud of orchid butterflies poised in flight. *J. J. Dean*, light violet and deep velvety purple, is also a fine variety. Though *D. M. Andrews* of Boulder, Colorado, lives on the eastern slope of the Rockies, he is a true Westerner. He has introduced *Amerind*, a fine tall metallic bronze, the standards flushed gold; *Candlelight*, a lovely soft

orchid, strongly illuminated with a rich golden glow from the centre which pervades the whole flower; *Odoraloc*, light mauve to lobelia-violet, somewhat similar to *Caterina*, but standing well on its own merits; and *Ophir Gold*, with pure golden-yellow flowers, unmarred by veining, a profuse and steady bloomer.

The latest member of the originators' clan is Professor E. O. Essig, of the University of California. Irises are his hobby, too, to balance his serious study of entomology. However, he has made just as serious a study of irises. He has already introduced several fine varieties, and there are more coming, some of which have been exhibited, but have not yet been commercialized. *Firefall*, named after the famous summer-evening spectacle of Yosemite, is a stunning flower of bright, velvety Bordeaux-red, the brightest red of all irises. The hafts are yellow, lined with maroon. The beard is cadmium-yellow. The standards are iridescent, somewhat brighter still than the falls, and are spotted maroon at the base. Stipples is an unusual blue and white plicata, the falls flaring and definitely stippled in blue, the standards bluish violet, but with pronounced stiplings. The crests are clear blue, long and graceful. *Uncle Remus* is an improved *Mme. Gaudichau*, with deep mulberry-purple flowers. The cadmium-yellow beard has a purple undertone. It was rated ninety by the American Iris Society, both as a garden and as a show flower.

The West is young, but it is ever vigorous, and from it we may expect much for the garden, as in every other way. This is a notable start with iris, but we regard it as only a beginning!

## PERENNIALS IN A CONNECTICUT GARDEN

(Continued from page 293)

fernlike foliage and drooping heart-shaped blossoms in long racemes — which appear in early spring and are sent up at intervals all during the summer — and its cheerful ability to flourish in either sun or shade. *Thalictrum aquilegifolium* makes a graceful background with its columbine-like foliage and clusters of feathery white flowers. Later on, the tall spikes of *Cimicifuga fatida simplex* rise behind the delicate foliage of the bleedingheart and meadowrue. Near by are the flat white clusters of

lovely *Eupatorium urticifolium*.

In another border, shaded by the maple tree, is the wild bleedingheart's cultivated sister, *Dicentra spectabilis*, whose heart-shaped sprays of bloom are so reminiscent of old-fashioned flower borders. Blooming with the bleedingheart are the drooping blue and pink clusters of *Mertensia virginica*. It is hard to find a more charming combination than this to gladden our hearts in late April or early May. For later bloom here we see some flourish-



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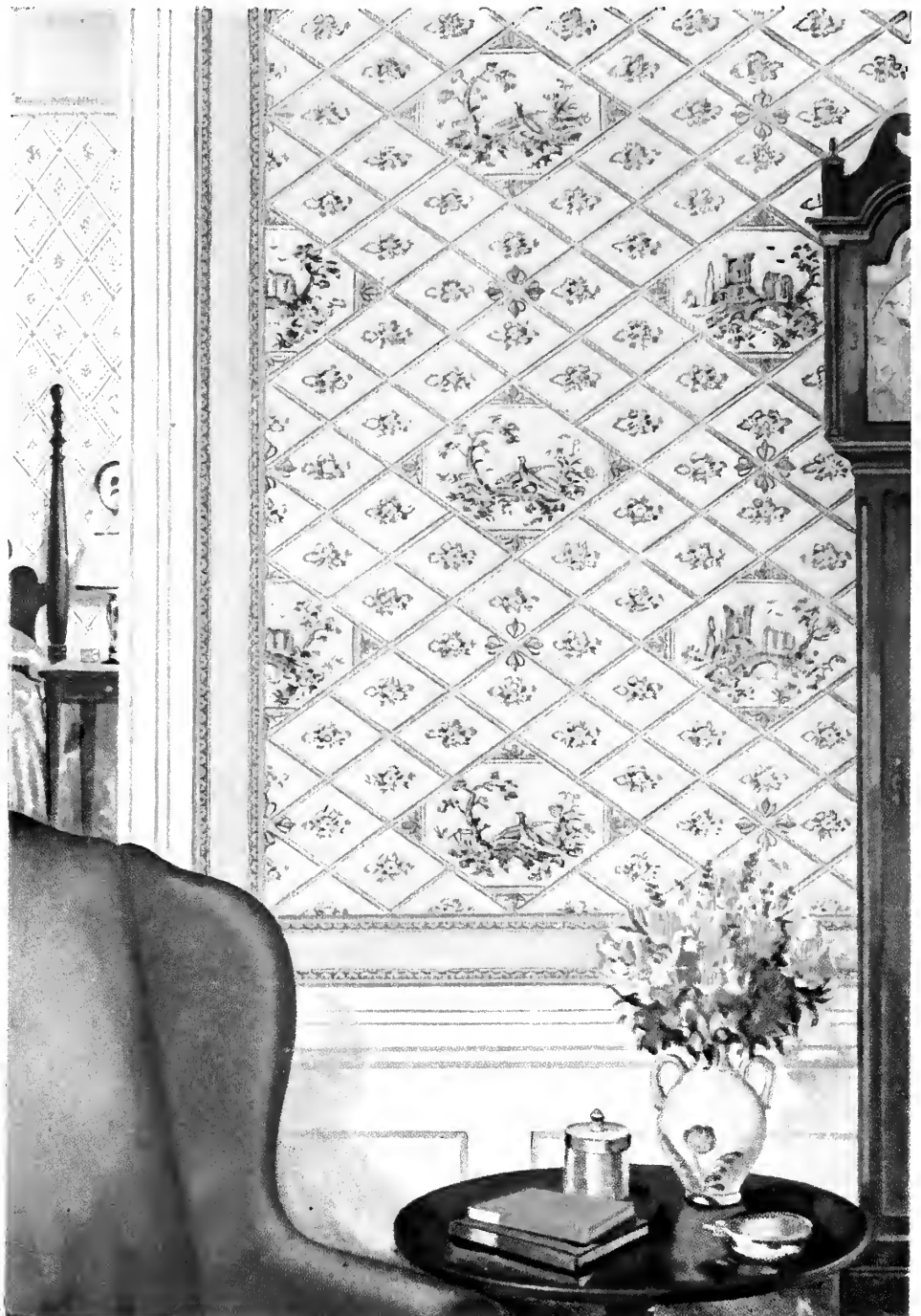
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## PERENNIALS IN A CONNECTICUT GARDEN

(Continued from page 340)



THE LOW RETAINING WALL with borage falling over the stones and *Saxifraga cordifolia* in the corner of the step

ing plants of *Baptisia australis*, whose deep blue lupine-like flowers are most effective. It is a plant dear to the gardener's heart, for it is contented in any sort of soil, seems to enjoy splendid health, and is without a sign of temperament. So it is received with much rejoicing in these days when so many of our favorites are becoming capricious and succumbing to various diseases. *Baptisia*'s only fault is that its period of bloom is very fleeting; however, it makes a nicely shaped plant with good clear blue-green foliage. Its neighbor *Aconitum napellus* is the oldest and perhaps the favorite variety of monkshood. It is a source of great delight in August when the long spikes of dark blue flowers mingle with the white of *Cimicifuga fatida simplex*. In these side borders in autumn we have Japanese anemones, varieties alba and Queen Charlotte, the large semi-double pink flowers of the latter being much admired.

As can be seen from the plan, the border which extends along the lower side of the garden is broken by a semicircular wooden seat backed by large clumps of old lilacs and an informal hedge of *Viburnum dentatum*. Here is a

most ideal spot in which to sit and view the house and garden. *Lonicera nitida*, which is kept clipped, is used on either side of the seat. In the borders to furnish masses of bloom in May and June are hollyhocks, *Delphinium*, *Thermopsis caroliniana*, Bristol Fairy gypsophila, *Aquilegia*, iris, chrysanthemum, and *Veronica spicata*. These are followed by several good varieties of phlox, such as Widar, light reddish violet with white eye; Mme. Paul Duetrie, lilac-pink; Maid Marian, soft lavender; Julius Heurlin, light salmon-pink; and Etta's Choice, late tall white. *Salvia sclarea* makes an excellent background for pinkish-lavender tones of phlox, particularly the varieties Widar and Mme. Paul Duetrie. Mrs. King speaks of '*Salvia sclarea*'s great mauve bloom above its pale leaves of green crêpe,' which is an excellent description. It is very effective if used in the right place and blooms a long time. It is a rather coarse plant, but seen at a distance as a background for bright-colored phloxes it is extremely good. Several varieties of monkshood flourish in this garden, in whose borders are plants of *Aconitum fischeri wilsoni*, which is very handsome

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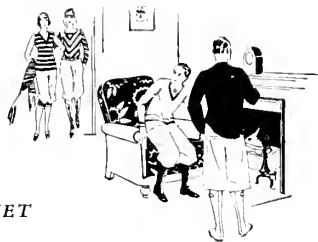
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## PERENNIALS IN A CONNECTICUT GARDEN

(Continued from page 341)

with its tall violet flowers — not the pale blue which the catalogues picture. Here we have more of the Feltham Blue aster, the variety used so effectively in this garden.

*Taxus capitata*, clipped into square accents, is used at the four corners of the central axis of the garden. *Lonicera nitida* is used for the same purpose at the corners of the beds on the main and cross axes, while large clumps of Japanese iris are grouped effectively with lemon daylilies on the outside corners of these four beds. A dwarf pear tree is used for accent in each bed; and its beauty in blooming season, glossy light green leaves in summer, followed by the golden fruit in the autumn, make it a constant source of pleasure. As the photographs show, these beds are edged with *Campanula carpatica* and sweet-William, making nice contrasting masses of bloom spilling over into the pathway. Long after the sweet-William has gone, the *Campanula* keeps on blooming. This most satisfactory variety begins to bloom in June and continues all summer, making it a most delightful edging plant.

ALONG one path riot *Viola Jersey Jewel*, *Viola Apricot* (that most delicious color), and *Viola cornuta*, variety G. *Wermig*. Their bloom continues for a long period if the summer is not too hot. Behind G. *Wermig* is *Aquilegia chrysantha*, the unusually graceful yellow columbine whose clear yellow petticoats cheerfully dance in the breeze long after the other *Aquilegias* have faded, it being the end of July before the last petals fall. In the centre of the beds are *Delphinium*, *thermopsis*, and *Anchusa*, softened by the lovely panicles of *Clematis recta*. The yellow foxglove (*Digitalis isabellina*) is very good with

*Anchusa*. A near neighbor is *Hemerocallis thunbergi*, which has followed the earlier *H. flava*, the lemon daylily of old-time gardens. *Thunbergi* is lemon color also and comes in time to lift its pale yellow cups above the blue heads of *Scabiosa caucasica* and the blue spires of *Veronica spicata*. In another bed the lilies combine well with the *Salvia pratensis*, that very nice sage with the spikes of dark purple which is much more compact and showy than most of the perennial sage family. When the time for phlox arrives, these central beds are very gay with the lavender of W. C. Egan, the bright pink of M. Von Hoboken, the lavender of Maid Marian, and the white of Mia Ruys. Another *Campanula* blooms here with the phlox, *Campanula lactiflora*, which is also a very splendid variety with a long period of bloom. Sparks *Aconitum* takes the place of the *Delphinium* for late July and August, its rich purple branching blooms being very effective with the clear lavender and pinks of the phloxes, the two tied together by the exquisite sprays of *Thalictrum dipterocarpum*, the loveliest of all the meadowrues. *Clematis heracleafolia davidiana's* sweetly scented pale blue flowers bloom here too. In the autumn aster *Lady Lloyd's* rosy lavender mingles with *Gray Lady's* lavender-gray and brings the flowery succession to a close.

IN the planting of this rather small informal Connecticut garden we have gone far toward acquiring variety, continuity, and permanence, those three so coveted attributes in the making of a garden. For here by the wise use of perennials we have achieved excellent contrast of both color and form, a succession of bloom, and well-established plants.

## THE CONSISTENT COLONIAL HOUSE

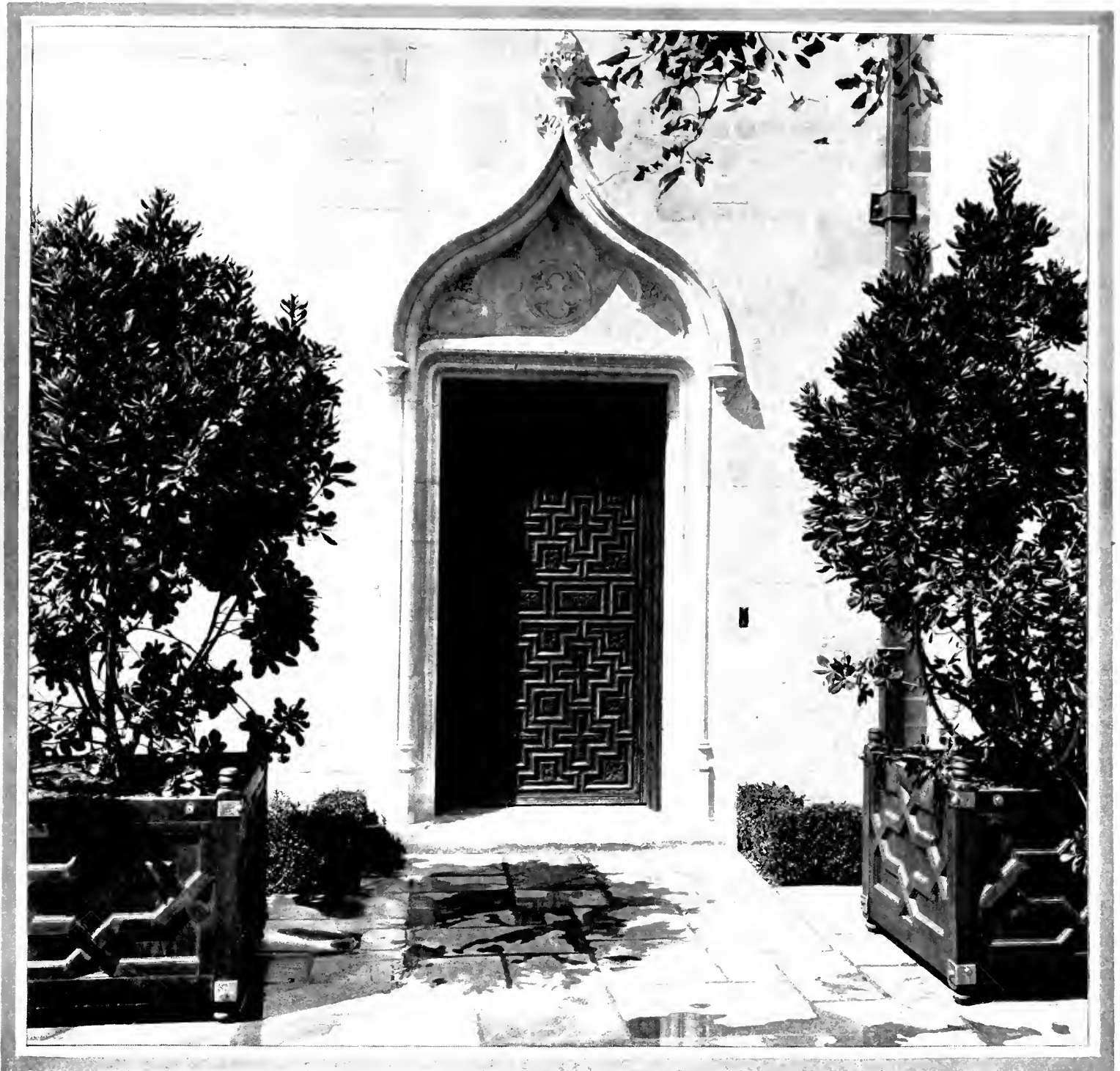
(Continued from page 296)

reflect the light. The result is several spots of light which serve to destroy rather than augment the unity of the design. If this is true, then, for Colonial rooms with dark walls, floor, and ceiling, the table light or the floor standard would seem the solution. Such a light, or lights if more than one are needed, must be designed with extreme care. They may be attractive spots of color in the daytime, and cast a cheerful glow at

night, suggesting the far corners and the beamed ceiling rather than revealing them. Your seventeenth-century room dreads any suggestion that it may be garish. It somehow does not belong to youth and jazz, but to calm and peaceful age. It may smile with you, and when the fire is lighted perhaps chuckle at your sallies, but it never guffaws.

One enters the Colonial house knowing that he will find one of two types of hall and stairs, either





*Detail, Residence, Beverly Hills, Calif. Gordon B. Kaufmann, Architect. P. J. Walker Co., Builder.*

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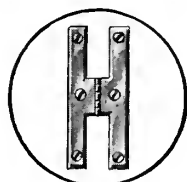
*In the name of God Amen I Mary Alexander of the City of New York Widow of James Alexander late of the Same City — Esqr. deceased... give devise and bequeath... unto my daughter Catherine Parker... the Chest as also my Wench call'd Venus and her two children Clarinda and Bristol... Item I give to my youngest daughter Susannah... the large cupboard... I also give unto her all other such Necessary Furniture for Housekeeping as will with what I have before mentioned be equall to what I have given to any of her Sisters...*

PEER over Mistress Alexander's shoulder at her last will and testament. Her furniture, you will conclude, is too precious, too clustered about with dear associations for its disposal to be left to chance. Catherine shall have the chest, Susannah the large cupboard —

And Stickley feels that the beauty and charm and sheer liveableness of the original Early American furniture must be made available to the descendants of Mistress Alexander and her contemporaries. At Fayetteville the work goes on, of copying with utter faithfulness the several hundred Early American originals collected there, so that all lovers of this quaint and poignant period may live a little closer to it.

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## THE CONSISTENT COLONIAL HOUSE

(Continued from page 342)

a small entry in front of the central chimney stack, with narrow winding stairs, or a broader hall running through the house, with the stairs a straight run along one of the walls. The hall shown here in the house at Andover, by Frost & Raymond, Architects, illustrates the earlier period, but later than the interiors we have discussed. It has the wood wainscot, the moulded trim around the doors that mark historically a greater familiarity with architectural forms, but it maintains entire simplicity in stair posts, railing, and spindles. It has the dark painted floor of broad boards which in color and texture sets off admirably the lighter tones of walls and ceiling. The Oriental rug which would have been incongruous in the seventeenth-century interiors, in this design of the eighteenth century is entirely in harmony, its small pattern keeping the scale of the pattern in the wallpaper. Another hallway in the same house shows the full development of the Colonial. Here the hall runs through the house, the stairs a straight flight along one wall. Newel post and rail are still of simple design, as is the paneling with its quarter-round moulding.

WITH this much use of detail and paneling the Colonial, as we have defined it, ends. Beyond this the Georgian begins. Wrought-iron hardware with great strap hinges for outside doors continues through the Colonial, or it may be replaced by turned wooden knobs on minor interior doors, and later by small brass knobs. A simple and satisfactory method of lighting, when expense is to be considered, is of the type shown in this hallway. It is a simple rosette, painted to match the plaster and serving as a socket for a small frosted light bulb. It is inconspicuous, hardly noticed by day, and at night if one becomes aware of it at all, it is merely as a pleasant source of light. Such a fixture has absolutely nothing in common with the Colonial, nor indeed with any other period. It satisfies, and is in no way incongruous, because it serves its purpose simply and efficiently.

If the important first-floor rooms of the modern Colonial house — the living-room and dining-room — are to be consistent,

success again lies in restraint. Historically such rooms in the fully developed Colonial were likely to have plastered walls, except the wall containing the fireplace, which was often entirely paneled in wood. The ceiling was plastered, with perhaps a large, and in the later work usually cased, summer beam spanning it. Sometimes one finds a wood wainscot, plain or paneled. In masonry houses, less often in wooden ones, the windows were set in a deep reveal into which were folded paneled shutters. Windows, doors, and fireplace had a moulded band around them. The full-fledged mantel shelf appeared, with mouldings, but not unduly ornate. Such then is the historic background for the interior at Germantown, Pennsylvania, designed by Mr. Carl Zeigler, Architect, and for the dining-room at Sound Beach by Coffin and Coffin, Architects. A great departure from these precedents is hardly possible. A further elaboration of detail carries us at once beyond the craftsmanship of the Colonial and into the architectural Georgian. With these simple elements, granted the proportions are good, the room is dependent for its success upon the color of its woodwork and floors, upon the care with which wallpaper and hangings are chosen, and more than all else upon its furnishings. Good taste will assure charm. It is interesting to see in the modern Colonial of the later period, as in the earlier, how seldom the architect attempts central lighting fixtures. Instinctively one realizes that they do not belong, in many cases because the rooms are too low; but even where the rooms are high enough to permit, they are out of place. It is possible to get wall brackets of simple and effective design, which in the lighter toned and more formal rooms can be used to excellent advantage.

Often our lack of success in modern Colonial interiors is due to the very thing which would apparently make success more certain, the complete simplicity and dignity of the few elements involved in the design. Because of the turmoil of modern life, perhaps, the calm spirit of earlier days eludes us.

MARCH 1930

ABOVE ALL, THE RUG MUST BE CORRECT. FOR UPON THE RUG RESTS THE

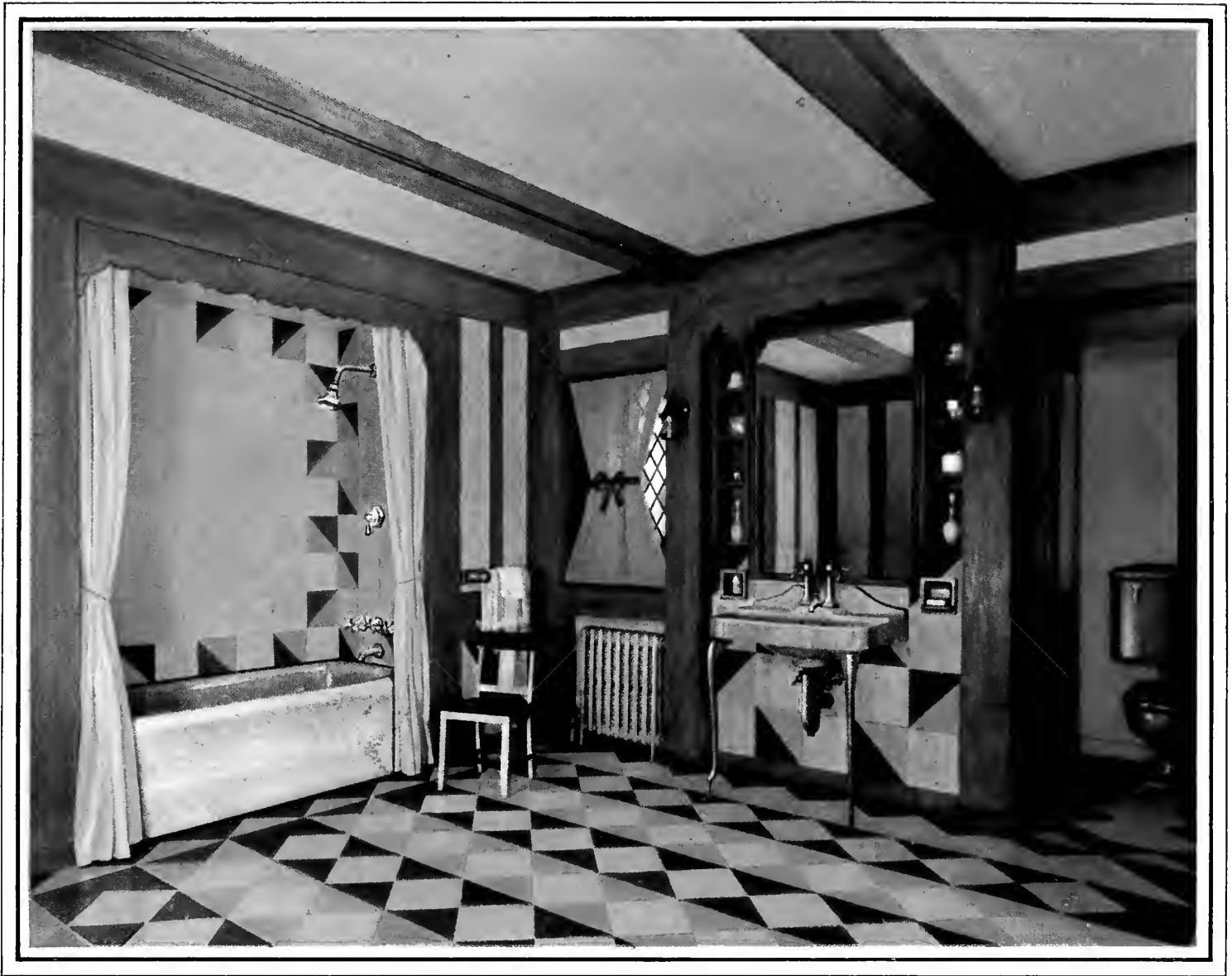
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## IN MANY A STATELY OLD HOME THERE IS A ROOM THAT SHOULD BE MODERNIZED

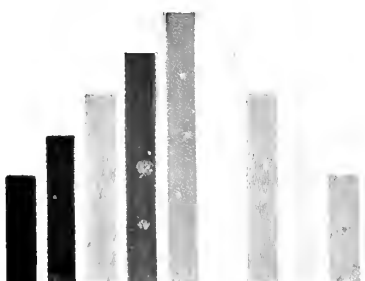
**A** FRIENDLY, substantial old home. You know at once that it has been in the family many years or even generations. In the Nineties one of the bedrooms or the end of the upper hall was partitioned off and converted into a bathroom. And, strange as it may seem, in this day when the bathroom is planned and furnished with as much care as the other rooms, the old tub with its claw and ball legs is still there.

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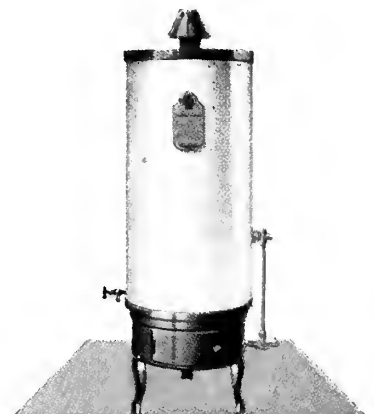
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*The early eighteenth century Morris House at New Haven, Connecticut, contains a charming pine-walled room with quaint cupboard flanking the fireplace. The perpetual vogue for such pine walls is again evidenced in the hospitable library of the modern home at Greenwich, Connecticut, designed by H. W. Rowe Associates. Here fireplace cupboards and built-in book shelves combine to create an unusually cozy setting.*

## PINE WALLS WITH BOOK NOOKS

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## THE JAPANESE FLOWERING CHERRY

(Continued from page 297)

extremely free-blooming, with changing autumn foliage of yellow, orange, and crimson, while the earlier leaves are a bronzy metallic green. The bloom comes with these leaves, or slightly before, and the tree itself is hardy in Massachusetts and central New York.

From this species some of the best horticultural varieties of Northern Japan have been obtained. The two which we know best are Fugenzō, also on the market as James H. Veitch and as

rich rose flowers and is particularly fine. With the pale pink Ichiyō (*P. serrulata sachalinensis hisakura*), we have four of the very best of the hybrids from this parent, any one of which will glorify the garden; or all four may be grown as happy companions, though you will perhaps not be able to obtain them all from the same nursery. For this reason I mention four varieties instead of only two.

*Prunus lannesiana* is another type that has been considerably



THERE ARE SPREADING BUSHLIKE FORMS among the flowering cherries

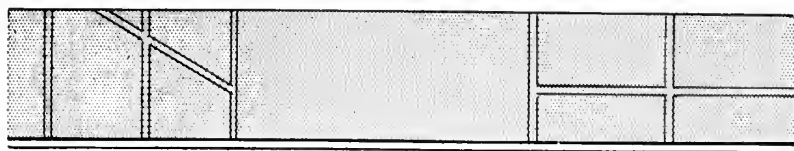
Kofugen, and the variety Shirofugen, which bears the Latin varietal name of 'albo-rosea.' I am giving you all these names because the nursery catalogues are not yet thoroughly stabilized with regard to them.

These are both among the handsomest of the double flowering cherries. They both bear two leafy-green carpels in the centre of the flower, and they are extremely good companions, being similar in habit; but they differ just enough in the color of their flowers to offset each other in their misty clouds of bloom from rosy red to white. Fugenzō is the darker, a rosy pink to deep rose. Shirofugen carries pink buds that open through blush to white. These bloom a little later than the type in both varieties.

Still later is the magnificent Kwanzan (*P. serrulata sachalinensis sekiyama*), also of the same blood. This bears large double

used as a parent, and we get some very good double pure whites from it, notably the fragrant Shirotae, considered by some to be the best of the double whites. The later-blooming Miyako, of equal fragrance, carries a pink flush.

There is a very large semi-double form in Senrikō. This is pale pink in the bud, opening to white. Perhaps most distinctive is that other semi-double, Hatazakura, which so resembles the apple blossom in its pink-tinged white bloom and somewhat differently formed flowers. One of the most distinctive differences between these types and the preceding is in the usual color of the bark, which tends to gray in the lannesiana and to chestnut-brown in the sachalinensis. This *P. lannesiana* is the Mazakura stock on which the Japanese have grafted so many of the cherries they have sent to us. It grows readily from cuttings, a quality the sachalin-



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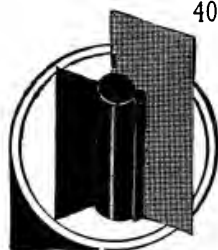
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## THE JAPANESE FLOWERING CHERRY

(Continued from page 345)

sis lacks, but does not seem to have the hardihood of this latter. I am a little afraid it has at times been responsible for some of our fear of the Japanese flowering cherry, even though it seems to be the trunk that is most often killed, and the graft is usually made below this point. The Department of Agriculture, however, tells us that it is practically immune to the cherry leaf spot, and those of you who garden in milder sections will find one of these varieties a worthy addition to the garden. I am not promising you, though, that they are more than a gamble north of Washington, D. C., and even there a sheltered spot is the better part of wisdom as provision against an exceptionally cold winter. Those of you who live in that vicinity will need no urging to plant a flowering cherry if you have seen the handsome collection in Potomac Park.

The third group comes from *Prunus subhirtella*. *P. subhirtella* itself — the Higan cherry — is a small upright tree of rather loose habit, and the spring cherry of the Japanese Festival. The blooms range from pink to nearly white, and are borne with great profusion. We do not often find this in gardens here, as the hybrid forms of the previous groups have members that surpass it in individual blooms, though it is in itself a thing of beauty.

Its variety *P. subhirtella pendula*, the Shidare-higan, is the Japanese weeping cherry, and gives us one of our finest garden ornaments, considered as a whole, rather than for its individual flowers. Its great charm is in its drooping crooked branches that are clothed in early spring before the leaves with clusters of the deep pink or rose single blooms. While these flowers are small, about three fourths of an inch across, they are each borne on long individual stems in the cluster, and their profusion makes a singularly graceful display. It is a small tree which bears its flowers far more generously if it has been subjected to a hot ripening in the preceding summer and autumn. It has been found hardy through central New York. Bloom is between early March and May, dependent upon the climate. Its branches have the drooping swinging grace of the Babylon willow.

There is one point in the purchase or culture of this weeping cherry to be remembered, and that is that it is more satisfactory if grown upon its own roots. It does not thrive at all upon European stock. It comes quite readily and truly from seed, and when

this point in its culture is thoroughly understood, we should have no difficulty in finding it upon its own roots. It may also be layered. If a stock should be used, it should be one of the upright forms of the same species.

The hybrid flowering cherries from the sachalinensis variety are very happy in our moist Puget Sound (Western Washington) climate, and are much grown around Seattle. I have never heard the point raised, but I have often thought they may suffer at times from lack of moisture in a climate of more heat and less rain. We have proof, however, that the Japanese weeping cherry — Shidare-higan — will welcome the hot summer.

These flowering cherries are inclined in the garden to produce their best effects in small masses, unless we are planting great avenues or broad estates for a different effect of hushed pink light beneath their misty canopy. One may be used as a lawn or shrubbery specimen, or from one to three may be grouped for accent points in the planting. The bloom shows to better advantage if it may be backed by some dark evergreen, particularly a conifer.

The Japanese often plant the flowering cherry to overhang a wall or hedge, or to peep around a corner, coaxing us on to the beauty just beyond. With the flowering plum, it is the one exception they make to the planting of deciduous trees near their houses. From peasant to priest and prince they plant the flowering cherry, from single tree to great groves and long avenues. It is to them both beauty and poetry. They droop the soft cloud of bloom over some mossy stone lantern or ancient wellhead, add a neatly clipped azalea, perhaps a clump of tall irises, mark the winding way to view its many points of beauty with quaint stepping-stones, and achieve a garden picture far removed from our usual American type. It is a picture readily adaptable to many of our small back-yard gardens, taking little space. Perhaps our stone wellhead may be lower set to become the summer lily pool. Peonies may follow, and fall chrysanthemums would in no way interfere with the spring garden picture.

The flowering cherries as a group have a fragrant pungent odor. The birds like them well — too well at times to leave their decorative, but not edible fruits to delight our eyes later. Those most attracted by them are the



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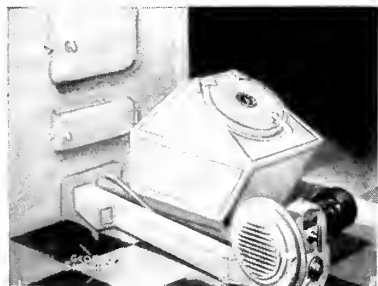
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## THE JAPANESE FLOWERING CHERRY

(Continued from page 346)

grosbeaks, orioles, kingbirds, robins, bluejays, thrashers, and warblers.

The beauty of the cherry blossoms is not confined to the garden alone. Branches may be cut any time after January—but particularly after the sap begins to run—and brought indoors to flower in water. Spray the tops several times a day to force the bloom.

Small plants are also grown in tubs, both for early forcing and for indoor bloom in very severe cli-

mates. Culturally, either in the open or under glass, they require little especial treatment. What little pruning is necessary for the removal of old wood may be done in the summer. If properly chosen and placed in good garden loam, with their roots carefully spread, given water from time to time and possibly food as the general garden receives it, they are very much inclined to go industriously about their business of supplying us with breath-taking visions of garden loveliness.

## THE SPONTANEOUS DEVELOPMENT OF FURNITURE STYLES

(Continued from page 301)

more extravagant solution of the problem than its less pretentious relative.

Carrying on this incident of the square decorative leg, I show in Figure 12 a Venetian armchair similarly dated, the square legs of which, some small local details aside, are quite the same as those of the first two, and complete the proof that these chairs originated in three widely separated localities.

We must recognize the fact that the interchange of ideas was becoming easier and more general, and that travelers from one country to another were the carriers of innovations and new fashions in furniture as well as in other fields. This square leg—which has, it will be noted, a more decorative feeling than the earlier and more simply turned sort, because it could be ornamented on all four sides—was welcomed as a new feature by those seeking an increase of luxury in furnishings. While the seats and backs of our three chairs are naturally similar, being the obvious working out of practical requirements, the arms and underbracing are different, and tend to concentrate our attention upon the striking similarity of their square legs.

In the first part of this article mention was made of the cabriole leg as a distinguishing feature of Queen Anne furniture, and a probable explanation of the original source from which it came was illustrated in Figure 1 and Figure 2. It was my intention to show several examples of its spontaneous growth in different countries, but having used up most of the space at my disposal before reaching this most interesting phase of the subject, I must be content to show here one instance

of its fourfold development, as, we might say, an appetizer, in preparation for the more numerous examples to follow in the next article.

The first illustration of Queen Anne furniture is the walnut side chair shown in Figure 13, one of the most satisfying units of English furniture design, whose type created such an atmosphere of suave elegance in English home life of the early and middle eighteenth century. This lovely chair has the comfortable double-curve back, with a well-designed splat, a leather seat, and vigorously shaped legs connected by a turned and blocked underbracing. This almost perfect chair was made in England about 1710.

And now again to Italy, where in Venice are to be found similar chairs. The one illustrated in Figure 14 arrests our attention, because in almost every detail it is practically identical with the English chair. Both have the same curve of back and almost the same-shaped splat; the seats are alike in plan, and the legs of the two chairs might have been sawed from one pattern. Any small differences which do exist, such as the shaping of the front rail and a little disagreement in the shape of the splat where it joins the back rail, only serve to emphasize their otherwise striking similarities, although one is English and the other Italian.

The third member of this scattered family of Queen Anne chairs is from Spain (Figure 15) and has naturally some small local touches that are of value in helping to place the country of its origin, and yet it has at the same time enough in common with the others to justify its inclusion in the group. The most noticeable

## THE SPONTANEOUS DEVELOPMENT OF FURNITURE STYLES

(Continued from page 348)

differences are in its underbracing, which is not composed of turned members, but is a sawed and moulded piece, and in its seat, which has a boldly shaped front. It has also bits of carved and gilded ornament, but in general feeling this Spanish chair is remarkably like the first two. It is of approximately the same date—the first part of the eighteenth century.

And now to add to this interesting group a fourth bit of evidence of the strange and simultaneous birth of certain furniture forms in different lands, there is this chair in Figure 16, from Sweden. Sweden might have been considered perhaps the most unlikely European country in which to search for material of Queen Anne character, but in looking over a collection of photographs I came across an interior of an old Swedish farmhouse, and in plain view against a wall painted with gay sprays of flowers and leaves were two excellent Queen Anne chairs like the one illustrated. This is of the same general proportion and detail as those already shown, although

it has a little lower back perhaps and a different shaping of the legs. Yet these differences but point the evidence and do not minimize the importance of the similarities.

I remind you again that these chairs are all Dutch in character, for at this time the Dutch were the foremost trading nation of the world and were in contact not only with Spain by reason of the Spanish occupation of Holland, but with England through their connection with William and Mary of the preceding reign. As geographically Italy and Sweden were not so far away, it is also more than likely that traders and travelers from the four quarters of the globe received enough inspiration from the more refined forms in furniture of Dutch design to bring into existence these four chairs known as Queen Anne.

In the article to follow more examples of this period under discussion will be shown, carrying the subject through the Early Georgian period. The Late Georgian period will be discussed in the fourth and final installment of the series.

## THE CIVILIZING INFLUENCE OF GOLF

(Continued from page 304)

well as observation. Its unity, too, is apprehended in this way, a fine consummation of a set of various and delicate approaches leading always toward one goal. There is no more complete or satisfying aesthetic response than that which requires action as well as passive acceptance. There is no more intimate and perfect union of mind and body, of the man and his surroundings, than in the series of operations which conduct a player, his clubs, and his golf ball over the prescribed conformations of the course.

But the visible as well as the active elements of aesthetic pleasure are not lacking. A stretch of lawn a quarter of a mile in extent, perhaps rising toward a crest that leaps off at the top into the sky, and striped with long shadows of trees lying immobile and enchanted as the sun goes down, is a painting. The green lip of a hazard curving above the bright yellow sand is a brush stroke. Nor will the eye of the man who continually takes his pleasure in such surroundings forever remain insensible. Or if it does, and he is a barbarian to the end, his children's children will be civilized.

MANY are the types of landscape exemplified in golf courses. Some are of thin soil, with a tone of the bleak and the Puritan. Others wind through marshy woods where mosses and parasites festoon the close-crowding trees. Some courses are of rich, luxuriant grass, of turf soft and opulent. Others are stringy and hard. Some are rolling and suave, others volcanically broken into abrupt slopes and ridges. The beauty of most courses lies at least half in their trees. Sometimes a cedar or a distinguished old oak is allowed to stand out boldly in the midst of the fairway, and is worth any number of stymied shots.

But I have played one course where not a tree could be seen, and yet it was as beautiful as any I have ever visited. It lay over deeply rolling moor. It was autumn, cloudless, but with a gale of salt wind blowing. The blueberry bushes had all turned that scarlet more intense than any other color, unless it be the color of the sassafras in the same season. The slopes of moor flamed in every direction, covered with the berry bushes and other plants.



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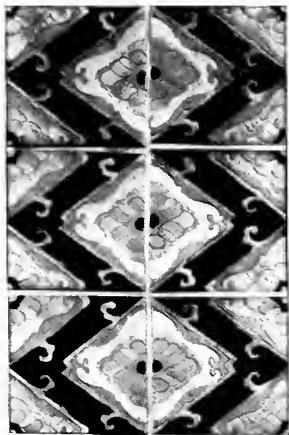
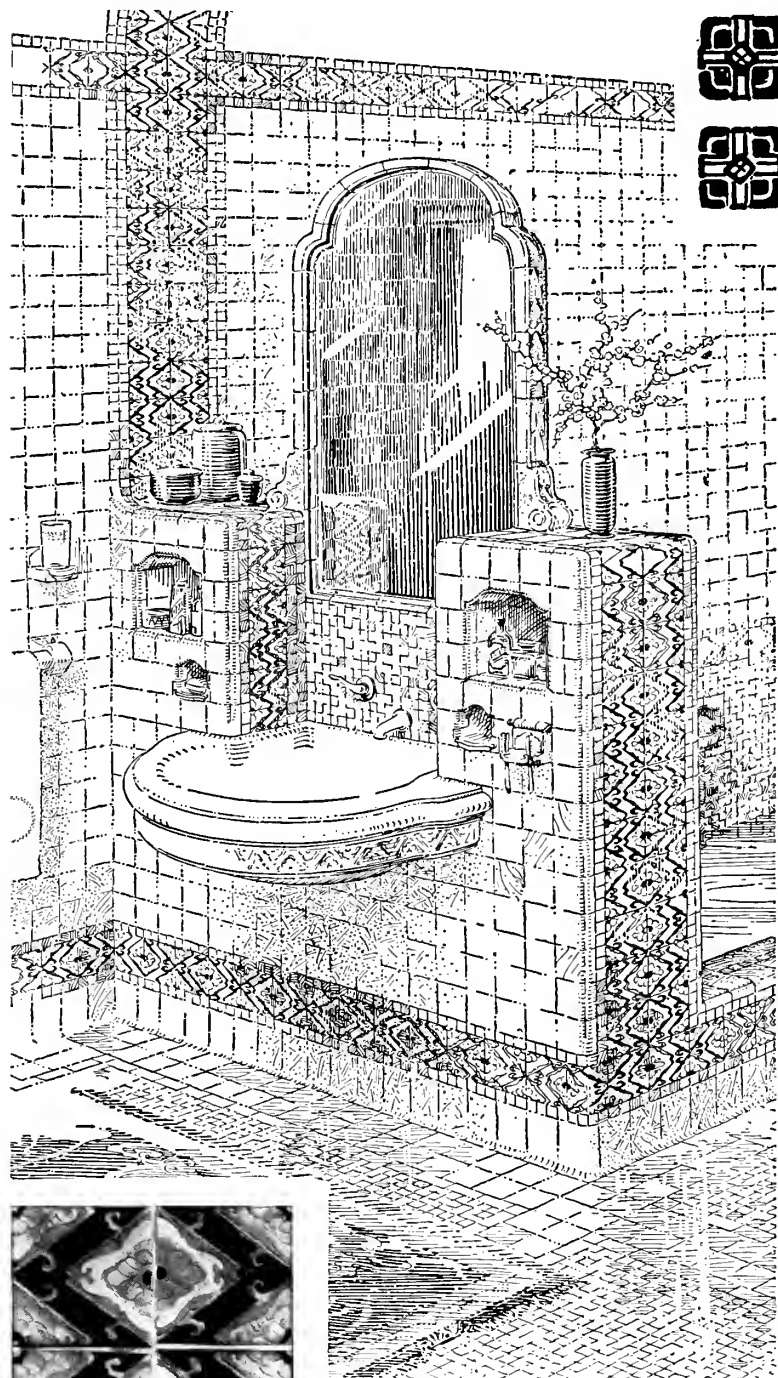
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## THE CIVILIZING INFLUENCE OF GOLF

(Continued from page 349)

A glittering sea wrinkled a white lip on the blazing sand of a small harbor. The long fairways stretched green across the rolling scarlet land, ending in their clearly defined goals on crests or in deep pockets. For once, there was no need of trees.

IT has recently been my fortune to see a golf course cut bodily and by main force through a tract of woods and ledges as rough and full of resistance as a wilderness. It distressed me to see the little tract of woods torn up. I had walked there often, discovering flowers in their season, and listened to the brown thrasher as he sang in the evening until the first green stars came out. But a good deal of the woods yet remains, and what has come to supplant them has its own merit. Now the group of beeches that was almost lost in a thick tangle forms the terminus of a long fairway, bounded at the other end by a large pine tree that stands clear in the evening light when the nearer woods grow dark. Now from a green deep in a hollow of

sunlight and interweaving shade I can look three several ways through tall barriers of trees and see here a stroke of shining green high on a hilltop, there a bending fairway catching the light with pleasant surfaces. Better this by far than the destiny which would otherwise have been manifest: the laying out of 'avenues' by the real-estate agent, the wounds and gashes in the earth as the city utilities moved in, the crowd of little ugly villas all near enough together for the inhabitants to tweak each other's noses out of the bedroom windows.

I THINK that the thrasher will still sing from the birches for many years now. And I find the fairways matchless for walking by starlight. Standing on the highest eminence of the links, I can say more. Wherever I look long green courses thread the woodland, binding it into a happy system with well-devised terminals by groups of trees or under lichened ledges. Unity has come out of diversity, conformation out of formlessness, design out of chaos.

## SOME HISTORIC HOUSES OF NATCHEZ

(Continued from page 312)



WINDY HILL MANOR, where Aaron Burr lived while awaiting trial for treason

Windy Hill Manor, where he enjoyed the hospitality and courtesy Natchez gave to the brave soldier and former Vice President. Local sympathy was with him, and all of his companions were found innocent of any knowledge of plotting against the country. Burr's personal charm made many friends in the gay social world of Natchez. While the serious charge of treason was pending, Burr met and loved a

beautiful girl, Madeline Price, who lived at a neighboring house called Half Way Hill. Tradition has it, and Claiborne the historian gives credence to it, that 'she was a miracle of beauty.' The inevitable conclusion, a love affair and engagement, followed.

After investigating the charges against Burr, the jury report was, 'Aaron Burr has not been found guilty of any crime or misde-



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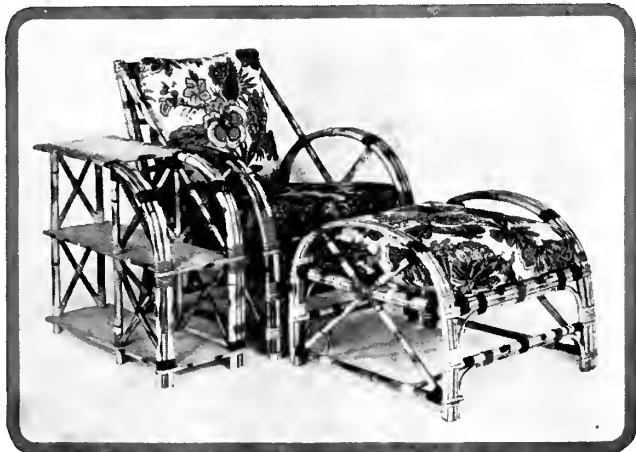
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## SOME HISTORIC HOUSES OF NATCHEZ

(Continued from page 350)



SPRINGFIELD, built in the seventeen-eighties by Thomas Marston Green. Here Andrew Jackson married Rachael Robards in 1791

meanor against the laws of the United States or of this Territory,' and the order for his arrest was called a 'personal grievance against him.' So great was the joy at this verdict that a banquet and ball were given in his honor. However, when he asked for his release

ignored by the civil judge.' Accompanied by his friend Chester Ashley and clad in a shabby suit of homespun, Burr mounted the horse his host had given him and started on his journey. His haste and the gravity of his plight did not deter him from stopping at Half Way Hill, where he begged Madeline Price to accompany him. In this he was unsuccessful, and he started on his way carrying her promises of fidelity with him. Half Way Hill has long been destroyed, but Windy Hill Manor stands to-day a reminder of that dashing guest it once sheltered. It is owned by Elizabeth Stanton, the novelist who resides there and told Burr's story in *Fata Morgana*.

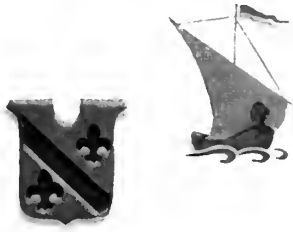
A charming house high on a bluff, overlooking the river that winds far beneath it, is the Briers. The slender columns, the exquisite dormers and long gallery across the front, are its distinguishing features. Built in 1823 by Mr. William Howell, it was the scene of the wedding of his daughter Varina to Jefferson Davis. The history of the President of the Confederacy and of Natchez are closely interwoven. As a youth Davis attended Jefferson Military College, a few miles out from the city. He was frequently a guest in town, and the Briers was the scene of his courtship and marriage in 1845. The place always held great charm for him, and he spent his vacations here when he was Senator for his state, Mississippi, long before the turbulent days of the Civil War.

An excellent example of Georgian architecture is Rosalie, a large brick structure with tall white columns and wide galleries. It is spacious and beautiful, from the graceful steps that mark its approach, to its door and fanlight at the back of the house. Historically it is interesting, as it was



ONE OF THE BEST EXAMPLES of a punkah to be found in this country hangs in the dining-room at Melrose. It was swung back and forth by a slave to keep the air in motion

from bail and his discharge, they were refused. The seriousness of his situation was apparent to him and to his friends, who advised him to flee for his life, since 'the verdict of the grand jury had been



# Start your decoration with a floor of your own design

*Linosets and Linostrips  
... newest effects in  
Armstrong's Linoleum  
... now permit you to  
fashion your own floors*

PLANNING distinctive rooms? Then start your decoration with a floor of your own creation. It's fascinating! Just let your own good taste dictate the design. Let your own likes decide the colors. Easily, economically, the floor you have fashioned will be laid in your home—custom-tailored by experts in less than a day's time.

This new freedom in floor style has been made possible by the latest contribution of Armstrong artists—the new Linosets and Linostrips. Just a word about them. Linosets are special figured inserts—stars, ships, shields, and heraldry effects—that can be quickly laid at your order in any linoleum floor. Linostrips are feature borders of plain linoleum, made in a number of colors and widths, to be combined at your will.

Just as the Armstrong Floor in the dining-room illustrated has been created expressly for that one room, so can you have in your home floors of individual design. Here a five-point star Linoiset has been centered in a plain terra cotta field. Framing it in delightful color contrast is a three-toned Linostrip border.

You can create this same effect in entirely different colors, or plan a floor that is totally different in design as well as color. The field can be plain or patterned, selected from any of the scores of standard



*Originality in this dining-room is due largely to the distinctive design of the floor with its special Linoiset star and Linostrip feature border (colors 45, 40 and 43). Field is plain linoleum No. 25. Two other new Linoiset motifs are shown at right and left, Nos. 1 and 5.*



effects in Armstrong's Linoleum. You can make the border narrow or wide, single strip or many strips, as you will. Even the Linosets, themselves of totally new design, may be inserted in many original ways to carry out your own ideas of what you want your floors to be.

Before you decorate another room, please see this latest floor fashion in Armstrong's Linoleum that decorators and architects are enthusiastically using in the country's finest homes. Local linoleum, department, or furniture store merchants will gladly help you fashion your own floors. Or, if you wish, write to our Bureau of Interior Decoration. You will receive, free of

charge, expert suggestions for making your floors a distinctive part of each room picture.

*Free Service Explained in New Book.* "New Ideas in Home Decoration," by Hazel Dell Brown, decorator, tells how you may get this free service, illustrates different types of rooms, reveals a simple yet effective plan to follow when you decorate.

If you want your rooms to reflect your own original good taste, let this book and our Bureau help you. Just send 10¢ to cover mailing. (Canada, 20¢.)

Address your request to Armstrong Cork Company, Floor Division, 927 Pine Street, Lancaster, Pennsylvania.

Armstrong's  
**(A)**  
Product

*One of many original border effects you can now fashion with Armstrong's new Linostrips. Colors, from left to right, are Nos. 21, 23 and 42.*

## Armstrong's Linoleum Floors

*for every room in the house*



# Why is the Red Cap better for oil heating?

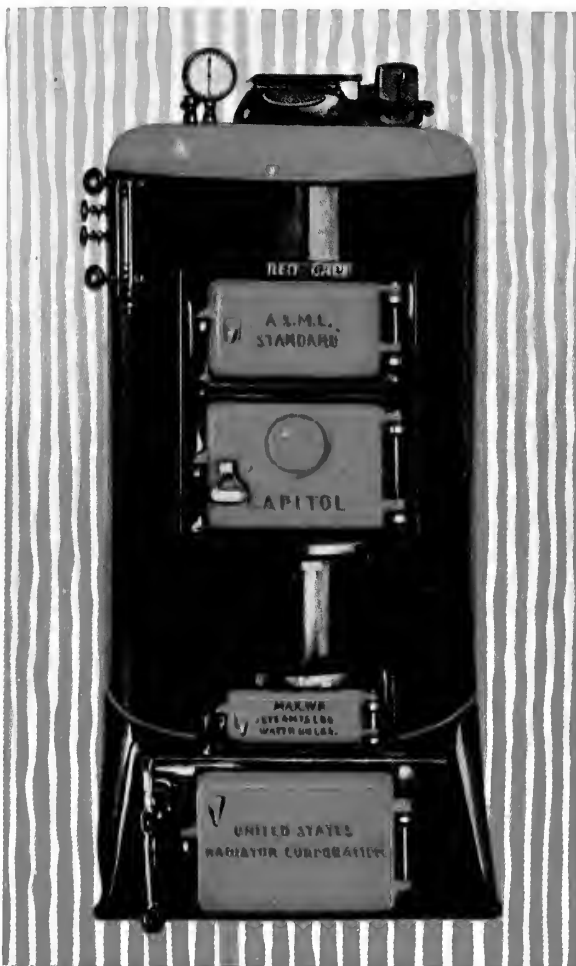
. . . Let us ask you another . . .

Why is a truly great race horse better on any kind of track? Because his breeding and stamina and speed will tell, whether the going underfoot is fast or heavy.

In exactly the same way, the truly fine *Capitol Red Cap* proves its heating qualities, no matter what the fuel. Capitol engineers have designed it to permit easy installation of any type of oil burner. They have given it the plentiful combustion space, the long fire travel, important with coal or coke and especially important with oil. But primarily, the *Red Cap* is better for oil burning because it is a better boiler. Every advantage

that it has with coal is present equally or magnified with oil. Whether coal or oil is burned, it saves fuel, heats rapidly, has ample reserve power, and operates easily.

Actual experience of home-owners burning oil in the *Capitol Red Cap*, *Red Top*, and *Red Head*, as well as *Capitol* unjacketed boilers, proves their merit. A check of *Capitol* boilers recently installed shows a remarkable percentage being fired with oil. If you have not fully recognized the pinnacle of modern heating represented by *Capitol* boilers with the fuel of your choice, see your heating contractor. And write to us for the interesting and valuable book on present day heating, "A Modern House Warming."



## The Capitol Red Cap

Because it embodies every improvement known in round boilers, it is a good boiler to use with oil or any other fuel. A staunch jacket of baked enamel is in red and blue. A thick blanket of rock wool, the finest obtainable, suggests its quality in every particular.

*UNITED STATES RADIATOR CORPORATION - DETROIT, MICHIGAN*

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THE PACIFIC STEEL BOILER CORPORATION—Division of the United States Radiator Corporation, builds welded steel heating boilers for large installations — business buildings, factories, schools, hotels, and large apartments.

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*Guaranteed Heating* WITH  
**Capitol Boilers**  
AND RADIATORS



## SOME HISTORIC HOUSES OF NATCHEZ

(Continued from page 352)

built on the site of the fort the French erected in 1716 as protection against the Indians. It was here that General Grant made his headquarters during the occupation of Natchez in the Civil War. Since then the house has been owned by the Rumble family, who now reside there and who hospitably show it to visitors and relate delightful reminiscences of its history.

Melrose, the home of Mr.

happiness of her unfortunate marriage to Lewis Robards, who had already applied for a divorce from her. Here she remained for some time until Robards received the decree, when Andrew Jackson came down from Nashville and married her at Springfield, in the long drawing-room at the right of the hall. The house is unusually large, the rooms are thirty feet square, and the high ceilings give a feeling of immense space. There is



TRUE to the traditional conception of Southern architecture, Devereux is a perfect setting for a Civil War romance

George Kelly, is another Georgian Colonial house of good proportions. In a park of beeches, oaks, and magnolias, a blue heron flew across a pool as we drove beside it to the house. This property has been in the Kelly family for generations. It is their ancestral home, and they have kept the furniture in its original setting. Here is one of the best examples of a punkah to be found in the country. It swings from the ceiling in the dining-room, this ornately carved screen with the long cord that the slave pulled to keep the air circulating in the room. So few of the punkahs have remained in their original places that it was extremely interesting to find one that our modern substitute, the electric fan, had not superseded.

The oldest house of this large group is Springfield, which was built by Thomas Marston Green in the seventeen-eighties. His slaves did the actual work of constructing it, and the plan was his own. Here Mrs. Rachael Robards, the daughter of Colonel John Donalson of Nashville, visited Mrs. Green to escape from the un-

a severity in the façade, a lack of ornamentation within, which characterize the earlier period of construction in the South.

Dunlieth, the home of Mr. J. N. Carpenter, offers a different interest in the treatment of the white-pillared porches. Here the tall white columns are used on the front and on both sides of the house. The iron balconies replace the usual wooden rail here as at Stanton Hall. The watchtower is an important feature of this house, as it is on many houses along the river. The mail packets could be sighted from the little gallery, and the coming of the packet meant the bringing of news in the days before the telegraph.

So much of the past lives again as the visitor sees these charming old houses that he can readily picture the days made vivid by the chronicles of history and romance. As he wanders through the quiet streets under the magnolia trees in blossom he feels again the gentle repose of an age that is gone, the days of ante bellum splendor in the loveliest mansions of the South.



## Economical floors of OAK can mirror the mood of any room

Is yours an airy, light "Colonial" dining-room that looks out over a flowered garden from a little white clapboard house? An oak floor, beautifully grained and polished, can add to its simple cheeriness. Or are you thinking of a grave, dark paneled library where shelves of books look down from somber walls? Then rich, heavy floors of oak, mellowed with age, will add to its quiet dignity. Oak is gay and merry in a ballroom, friendly, welcoming and hospitable in a hallway... oak floors can mirror the mood of any room.

And with all of its rare beauty and adaptability, Oak Flooring is comparatively inexpensive. It is a tremendously economical flooring. It is the standard of flooring materials.

Many home owners have never realized the low cost of installing Oak Flooring. Knowing that it is used in the finest residences, in

ballrooms, where beauty and durability are demanded, they have always thought of it as an expensive floor. Yet it costs surprisingly little. Never much more than floors of softer woods, that soon wear and need replacement. Usually less than carpets and manufactured flooring coverings. And, like these perishable substitutes, oak can be laid right over old worn floors.

Have your architect, contractor or retail lumber dealer give you an estimate for furnishing your home, upstairs and down, with Oak Flooring. If you are building, be sure that floors of oak are specified. If you are buying, or renting, insist on the comfort, the cleanliness and the convenience of a home equipped with oak. Write for our interesting and informative free booklet, "The Story of Oak Floors." Oak Flooring Manufacturers Association of the United States, 1246 Builders' Building, Chicago, Illinois.



THIS MASTER TRADE-MARK is stamped on the under side of all Oak Flooring produced by members of the Oak Flooring Manufacturers Association of the United States. It is complete protection for you. Each piece is air-seasoned and kiln-dried, then thoroughly inspected and accurately graded, insuring uniformly high quality.



THERE is beauty and character in the natural grain of OAK that lesser materials can never hope to express.



*A garden house at Oak Park, Illinois,  
size 11 x 8 feet*

## FEATURES TO ENHANCE THE BEAUTY OF YOUR GARDEN

To really enjoy a garden, to set it off to its best advantage — place a few Hartmann-Sanders architectural features at appropriate spots.

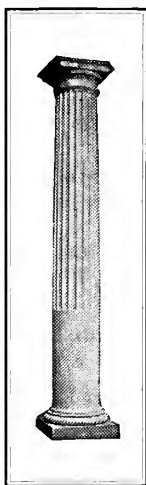
It's surprising what a great amount of charm can be added to any garden landscape by the simple addition of a stately pergola, pergola enclosure, rose arbor, trellis or shelter house. The added beauty that they provide far exceeds their nominal cost.

Every Hartmann-Sanders architectural feature is the best of its kind, made of the best materials and comes to you painted one coat ready to assemble.

Hartmann-Sanders' designing department work with you in developing garden furniture suited to your particular garden scheme. There is no cost for this service.

### A BOOKLET OF PERGOLAS AND GARDEN HOUSES WILL BE SENT UPON REQUEST

Hartmann-Sanders has published a large, profusely illustrated booklet which offers countless suggestions to those who seek distinction in their home surroundings. It shows page after page of beautiful pergolas, garden houses, ornamental fences, garden entrances, seats, rose arbors, trellises, columns and garden accessories of all kinds. For the booklet, send 30 cents to Hartmann-Sanders Co., Factory and Showroom: 2163 Elston Avenue, Chicago. Eastern Office and Showroom, Dept. M, 6 East 39th Street, New York City.



*Koll Lock-Joint  
Columns used on  
Hartmann-Sanders  
architectural features  
cannot come apart.*



## HARTMANN-SANDERS

PERGOLAS / COLONIAL ENTRANCES / KOLL COLUMNS  
ROSE ARBORS / GARDEN EQUIPMENT

## THE DISTINCTIVE TOWN

*(Continued from page 316)*

centre of the street, making a centre driveway of 40 or 50 feet, and two side driveways of about 15 feet each. Most of the abutting lots were also planted with forest trees, chiefly elms, many of which are now fine specimens. Broad Street thirty years ago was a wooded parkway bordered by the finest homes of the town. Now the homes have disappeared and office buildings, apartments, and business houses line the street. Recently an ordinance was passed by the City Council at the instance of the commercial interests authorizing the removal of the trees and assessing 90 per cent of the cost on the abutting property owners on the theory of special benefit. There was a referendum on the ordinance and although it

structures, and even their color scheme had to be approved in advance by a committee of competent architects, and no alteration, not even the repainting of the house, could be made without similar approval. The wisdom of these drastic provisions has been proved, and the precedent of Roland Park was followed in Forest Hills, New York; Saint Francis Wood, San Francisco; Shaker Heights, Cleveland; and in the Country Club District of Kansas City. The distinction of good looks is preserved and unsightly or undesirable structures kept out by protective restrictions attached to every deed of land.

Palos Verdes Estates, California, one of the most recent of



*AN ATTRACTIVE FILLING STATION in the Country Club district  
in Kansas City*

was favored by many of the property owners along the street, by business, by road contractors and politicians, there were tree lovers enough in Columbus to keep a distinctive Broad Street by an uncomfortably narrow margin of a few hundred votes in the 20,000 cast. If the people of a community want the distinction of shaded streets, they may have it.

The distinction, however, that comes from the design and setting of the house will be only a tradition unless there is found a more effective way to influence the design of private building or until the public demand for the beautiful is reflected in law. There is much promise in the practice of proprietors in high-class subdivisions to retain the right to approve the design of all private structures. In Roland Park, Baltimore, one of the earliest of the fine subdivisions in our country, the plans for all buildings, fences, and other

proprietary towns, has covered its entire area of 3200 acres with basic restrictions which include the set-up of the Palos Verdes Homes Association and the Palos Verdes Art Jury. The Homes Association interprets all restrictions, maintains all community buildings and lands, and assesses and collects a special tax on the householders to cover the expenses of its work. The Art Jury must approve all plans for the construction or alteration of any structures. The restrictions have a further very unusual provision. Ordinarily restrictions lapse after twenty years, but in Palos Verdes they are in effect until January 1, 1960, and continue from that time automatically for successive twenty-year periods. They may, however, be modified if conditions warrant during the six months prior to January 1, 1960, or during the six months prior to the expiration of any of the twenty-year periods.



People should bathe by appointment in some homes, or replace those over-worked, rust-clogged pipes with Chase Copper Water Tubing.



A full tub . . . a quick bath . . . zip, and he's away. Just one of the blessings of Chase Copper Water Tubing.

# Do you wait for the water or does the water wait for you?

*Why put up any longer with the discomforts of rust-clogged pipes when complete replacement with Copper Water Tubing is so easy and economical?*

Twenty minutes . . . for a bath that should take but three! Somebody turned a faucet downstairs — and all *you* get is a tantalizing trickle.

Annoying . . . but think of what happens all day long—housekeeping hindered, tempers ruffled, hours of precious time wasted. And all uncalled for in this modern age.

Today the trials and tribulations of rust-clogged pipes can be completely done away with. At moderate cost and with surprisingly little bother, bright and shining lines of Chase Copper Water Tubing can now be installed to bring

you the comforts of clear water at full pressure from every faucet in your home.

Your plumber will tell you this new-type flexible tubing permits him to replace wornout piping without needless tearing into walls and floors. In fact, he usually runs Chase Tubing right alongside the old rigid pipe. He uses it in long lengths, bends it around corners. Fittings are saved. Time is saved. And so are the paper, paint and tiling of your home.

If you'd like to give your family the blessing of a water system of pure copper, that can't rust, that can't clog, that puts an end to expensive repairs, telephone your plumber. He'll gladly estimate how little it will cost to modernize your home with Chase Copper Water Tubing and Chase Copper Water Tube Fittings.



CHASE COPPER WATER TUBING comes in a coil, bends around corners, and is 99.9% pure copper. Chase Copper Water Tube Fittings are marked and guaranteed.



The mark that identifies good brass and copper products

## CHASE COPPER WATER TUBING

A PRODUCT OF CHASE BRASS & COPPER CO.—Incorporated—Waterbury, Conn.

Chase Leaders and Gutters—Chase Bronze Screen Cloth—Chase Plumbing Supplies—Chase Copper and Brass in Sheets, Tubes and Rods for every industrial use



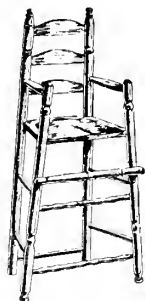
## Put The Kettle On We'll All Have Tea.



Set the table. Gather 'round the fire. Pull up chairs and footstools. Stretch out before the hearth and drink the warming brew.

Tea-time, in a setting of hooked rugs and Colonial furniture, is a delightful custom; a heritage from the very earliest days of the Colonies.

The atmosphere of warmth and hospitality which marked the old New England homes, is not difficult to attain. You will be surprised to see how a few Cushman Colonial Reproductions will add character to an entire room.



Authentic in every detail, these charming cupboards, tables, chairs and footstools are patterned after the best of the Early American work. They will match and harmonize with your own family heirlooms. They suggest, by their presence, the

good times of long ago—the sincerity and good taste of Colonial people.

Pieces illustrated are No. 499 Corner Cupboard, No. 405 Candle Stand, No. 439 Fireside Bench, and No. 412 Oval Cricket Stool. The No. 495 large table is shown with No. 610 Carver Chairs. Other pieces are No. 465 Drop Leaf Table, No. 469 Snake Foot Table, and No. 431 High Chair.

**Cushman Reproductions**  
of today are the antiques of tomorrow

H. T. CUSHMAN  
MANUFACTURING CO.

Desk No. B 3  
No. Bennington, Vermont  
Kindly send brochures of Cushman Colonial Reproductions and name of dealer nearest me.

Signed \_\_\_\_\_

## THE DISTINCTIVE TOWN

(Continued from page 354)



THE BEAUTY of the approach to this town in Vermont is marred by the placing of these billboards

Protective restrictions need not be the monopoly of high-class subdivisions. Radburn, New Jersey, planned for a town of 25,000 people, has adopted much the same practice as Palos Verdes. Radburn is not a poor man's town, but is within the means of families of moderate income. A house of six rooms and bath may be had for as little as \$8000.

Santa Barbara furnishes a possible precedent in the ordinance passed in 1925 establishing the first municipal architectural board of review in the United States. Two years before the passage of this ordinance the Community Arts Association had prepared the way by organizing an advisory committee of architects to pass on plans for private structures when voluntarily submitted. Some of the banks and other loaning agencies had refused loans except on buildings approved by this committee. When the earthquake destroyed two thirds of the buildings on Estado, the business street of the city, the community demand that the street should be rebuilt in accordance with high standards of design resulted in the ordinance of 1925, which required that all plans must be submitted to an architectural board of review. If the owners refused to follow changes suggested by this board they had a right of appeal to the City Council for a public hearing.

In eight months the Santa Barbara Board of Review passed on two thousand building permits and produced one of the most distinctive business streets in America. Much of its success was due to the establishment of a community drafting-room where excellent designs were furnished at cost. Although the ordinance

was repealed in 1926, the experience of Santa Barbara shows the great usefulness of an architectural board of review. There were very few cases where the owner and the board did not get together, and the community was profoundly grateful for the protection against bad design.

Can we look forward to a time when the distinction that comes from good architecture will be preserved in all made-to-order towns and in outlying subdivisions by protective restrictions and art juries? There is so much economic, as well as æsthetic, reason for this protection that some legal way not now existing should be found to extend to all communities the protection now enjoyed by very few.

If the offenses against good taste in the setting and design of private buildings cannot be legally prohibited by community action, other offenses as serious and as damaging to the good appearance of the community can be and have been effectively stopped by municipal zoning regulations.

The owner of a house in a good residential section may build a one-story projection in his front yard and use it or lease it for a store. It may be years before other stores are built in the block, but the action of this one owner puts a blight on the street as a place of residence. Values shrink and the street is said to be in transition. Zoning has changed this by limiting the business places to certain definitely marked sections of the city and by prohibiting business in residence sections.

Before zoning, the best residential part of a town could be exploited for apartment houses. Even an industry, which was not



HERE AGAIN billboards placed just at the turn of the road rob the distant view of the mountains of its beauty



## YOUR PERSONAL FITTING PROBLEMS AN INTIMATE DISCUSSION

To the woman who demands the style, rightness that only made-to-measure clothes attain, Butterick offers expert advice from expert dressmakers on meeting personal fitting problems.

Adjustments for the figure that varies from the average are intimately discussed in this fully illustrated dressmaking manual... The New Butterick Dressmaker.

320 pages . . . 480 illustrations . . . \$1.50  
wherever Butterick Patterns are sold, and from  
your own bookstore, or by mail, \$1.65, postage  
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Dressmaker. I enclose \$1.65 in  
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THE NEW  
BUTTERICK  
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# It is not only quiet now ... but will remain quiet *always*

*because  
all the machinery  
is sealed up tight,  
hermetically sealed  
...and permanently  
oiled*

How many claims you hear about quiet refrigerators! Almost *any* new refrigerator is quiet. But how are you going to pick the one that will stay quiet *always*?

Step into a General Electric showroom, and your question will be answered. There you will see how quietly a General Electric Refrigerator may be expected to run in your home—not merely for a week or two, but for *years*.

The General Electric Company would not claim that *any* make of refrigerator is "*absolutely silent*." Silence is a big word. Even the flame of your gas stove is not absolutely silent. As a test, turn on the gas. Hear its hissing as it rushes through the jets! So we avoid such rash words as "*absolute silence*." But quietness—*incredible* quietness—we promise you. Quietness the day you buy, and quietness *always*.

On top of each General Electric Refrigerator is a round steel casing scarcely bigger than a hat box. Within it there is sealed the entire mechanism that will operate the General Electric Refrigerator for *years*—quietly, economically, dependably



—without a thought or worry. And sealed up with it is a *permanent* oil supply, assuring you of that same smooth quietness, that dependable service *always*. Dirt, that causes wear and noise, is shut outside forever. Moisture, rust—the beginnings of breakdowns and repairs—can never get within. General Electric mechanism is sealed up tight—*hermetically* sealed—not only against noise, but against trouble and expense.

Of the hundreds of thousands of General Electric Refrigerator owners, *not one* has paid a solitary cent for service!

*For descriptive booklet, write section Q-3, Electric Refrigeration Department, General Electric Company, Hanna Building, Cleveland, Ohio.*

Quietness  
is just ONE advantage

## READ THESE OTHERS

1. All machinery hermetically sealed in one steel casing and PERMANENTLY oiled.
2. Low running cost—a few cents a day.
3. An accessible freezing regulator.
4. An all-steel, warp-proof cabinet.
5. Sanitary all-porcelain chilling chamber.
6. Food storage area most spacious.
7. Mounted on legs—easy to clean.
8. Electrical, therefore modern.
9. Backed by the most comprehensive guarantee ever given a refrigerator.

# GENERAL ELECTRIC

## ALL-STEEL REFRIGERATOR

# MOSAIC TILES



## FOR BRILLIANT ACHIEVEMENT IN TODAY'S INTERIORS

PERSONALITY in home decoration . . . that subtle touch of you yourself . . . finds its widest expression through the fine, the enduring, the genuine. Thus it is that real tiles—Mosaic Tiles—are chosen for floors and walls. Good taste insists on them. Good judgment prescribes them. No need to have the standardized. Achieve your own beauty.

Achieve it with hand-wrought, quality-conceived Mosaic Tiles. You know they last from generation to generation . . . offering the economy as well as the beauty of the genuine. Considering this, the cost of installation is truly modest . . . the first and last . . . a life-long investment in home contentment.

*Tiles made by The Mosaic Tile Company bear the trade-name, "MOSAIC." This name is stamped on all Mosaic Products, which include tiles of an extremely wide range of designs, colors and purposes. The word, "MOSAIC," should be used in writing tile specifications.*

**MOSAIC**

*Write for your copy of the booklet, "MOSAIC TILES IN COLOR." It contains an abundance of color illustrations and suggestions about the use of tile in the home, which you will find valuable if you plan to build or remodel. Your copy is gladly sent on request.*

*Finely Wrought Ceramic Tiles*

**THE MOSAIC TILE CO., 203 Coopermill Road, Zanesville, O.**  
NEW YORK CHICAGO ST. LOUIS LOS ANGELES SAN FRANCISCO

## THE DISTINCTIVE TOWN

(Continued from page 356)

noisy or offensive enough to be stopped as a nuisance, could be established there. There are many such undesirable mixtures in American cities. Since the adoption of zoning, such structures cannot be built and such uses are prohibited in residence districts.

In addition to protecting the residential sections against the invasion by business, by apartments, or by industry, zoning regulations prevent the wrong location of a house on a lot. Side yards, front yards, and rear yards are required which stop the crowding together of houses, keep out back-lot buildings, establish setbacks, and give the house a more agreeable setting.

The modern triple threat menacing alike the rural road and city street corner is the billboard, the filling station, and the wayside stand. Some progress has been made in curbing their bad influence. Many of the largest national advertisers have endorsed the policy of restricting outdoor advertising to commercial districts. The organized outdoor advertising industry announced in 1925 among its new standards that structures would not be situated in purely residential districts, in the vicinity of public parks or buildings where the surrounding neighborhood is residential, or in locations that interfere with the view of natural beauty spots.

A few states have attempted to limit the size and number of billboards by license fees. It may be questionable practice to license a bad thing, but if this method of restraint is to be effective, much heavier fees must be imposed. The charges on billboards in European countries are many

times greater than ours. The people of Massachusetts, by a very large majority vote, adopted more than ten years ago a constitutional amendment which permitted the regulation and restriction by law of 'advertising on public ways, in public places and on private property within public view.' But the rules and regulations adopted by the State Department of Public Works are still ineffective, pending a decision on their constitutionality from the State Court.

Eventually the filling stations on the city street and the wayside stations on the rural highways which are fittest will survive, for competition is producing better buildings and better surroundings.

The effectiveness of zoning as a weapon against all three of these undesirables is not fully appreciated. Since they are all business structures they can be absolutely excluded from the residential sections of villages, towns, and cities where obviously they are the most damaging. It is as logical and as legal for counties to have the right to zone and to establish business districts limited in size and in number on the highways outside of incorporated places. By confining the signs and the stands and the stations to these business zones, the littering of the country road would be effectively stopped. Even more far-reaching in its effect would be the zoning of state highways, and bills for this purpose have already been presented to the legislatures of several states.

Towns, like people, can lose their distinctive personality whether it is inherited or acquired. Eternal vigilance is the price of distinction.

## AN ARTIST'S GARDEN

(Continued from page 303)

of a sunbeam breaks through the foliage and touches a leafy spray, tender shoot, or slender long-stemmed floweret. One longs to linger amid the woodsy fragrance of its deep rich loam, lichens, and mossy turf, and among the shadowy blossoms that love deep shade. Fairfield's novel garden incites expectancy, a constant awaiting some exceptional feature or some new experience, which is gratified in both approaches to the beechwood. That on the shady side leads up a steep ascent of beech-log steps, set with dainty dwarf ferns. The second guides

between subtly colorful flower beds containing hues of azure, turquoise, sapphire, and ultramarine, then on to the edge of the wood within which we find a planting of Hosta, aubrietia, iris, and many other flowers, in all the lovely pinkish-purple shades.

Of the manifold flora, only a few of which may be mentioned, we note the gardener's preferences for some which he utilizes many times in their different colorings to meet divergent needs. Among the favorites are rhododendrons — purple, lilac, bluish-pink, crimson, old rose; aubrietia in many

# Cabot's



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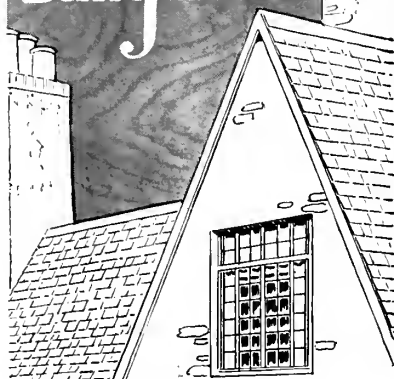
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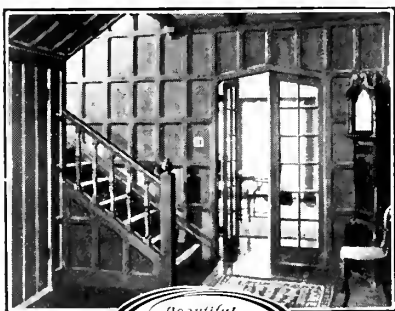
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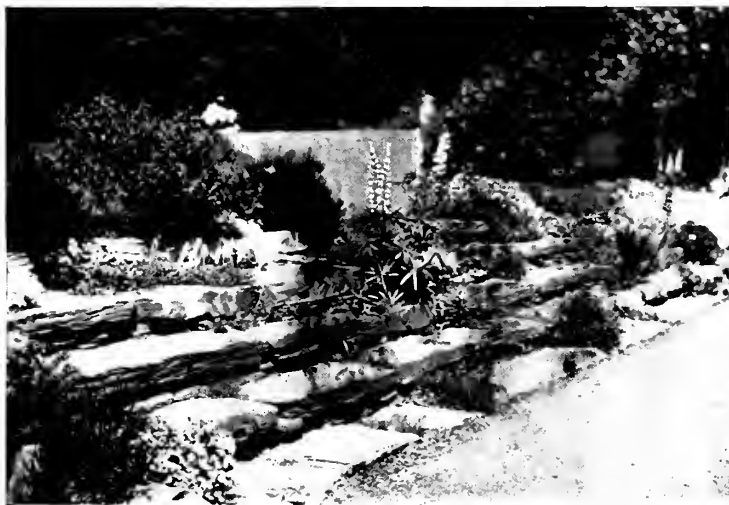
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## AN ARTIST'S GARDEN

(Continued from page 357)



THE STEPS present an excellent place for trying out various rock plants

purplish pinks; yellow, blue, and purple iris; many sorts of Dianthus; heather, which is present all year round in a profusion of white, purple, and pink heaths that follow one another in continuous succession; lily-of-the-valley, together with wood anemone, which appears repeatedly in most unexpected spots. The foreign flora very naturally are held in high esteem and include a few distant travelers from American soil, asphodel and globeflower from the woods of the Pyrenees, alpines from Swiss and Austrian mountain slopes, a little blossoming weed from Bavaria, another Paris weed, and primroses from Japan.

Exceptionally happy is the garden's assembling of cool hues—not always an easy task; but an extensive palette and good taste have had their rewards. Among much-used blues are columbine, Veronica, Canterbury-

bell, lupine, iris, cranesbill, and wild hyacinth; the purple-blues include larkspur, Camassia, cornflower, and cultivated hyacinth. Fine landscape grouping of trees and shrubbery is not uncommon, with particular emphasis on shape. Here color is carried to tree effects as well, illustrated in a picturesque blue-gray fir tree upon the grass-green lawn, which also has its sundial recorder of the fleeting hours banked with rosemary and mossy saxifrage.

One feels a vital quality behind this simple floral planning, lent by its practical purpose. In a marvelous way it ties all together; yet the garden's charm has never been sacrificed to the industrial aim. In the past quarter of a century its most marked influence has been on woollens; and the subtle colorings in Scotch and English tweeds of to-day still reflect Fairfield's garden moods of all seasons and weathers.



BY A SMALL POOL are pale blue cranesbill, feathery fern, and blueflag, all mirrored in its surface



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## THE HOUSE CONFIDENTIAL

(Continued from page 322)

But at this point his father and mother hastily changed the subject. We were at the rear of the house now, admiring the sleeping porch. Presently I heard Gregory say in an undertone to Lucinda, 'There's one room that I don't want Hewlett to see, and that's my little north study. I think I'll run in and lock it before we look inside. If he's never once seen the room, perhaps it won't occur to him that he *can* go in.'

'Just as you say,' agreed Lucinda dubiously. 'But where *is* Hewlett?'

We all looked around. He had entirely disappeared. Gregory rushed to investigate the back garden, and Phineas started for the road. But just then out from the front corner of the house came Hewlett, wreathed in smiles. Around his neck was a great ruff made of paper, layers and layers of it, fluttering in all directions as he came.

'Oh, I'm afraid he's spoiled your morning newspaper,' apologized Lucinda to Phineas. 'It seems to be his latest amusement, tearing holes in papers and putting them on over his head.'

'Never mind,' said Phineas. 'He looks like a little mediæval herald.'

'Mediæval nothing!' exploded Gregory, coming up. 'That's not the morning paper! Those are my paper patterns of all the furniture!'

It was too true. The only wonder was that Hewlett in so short a time could have made so clean a sweep. The pattern of the big desk from Gregory's study hung down, tabard fashion, front and back. The curving contour of the grand piano swept out behind like the train of a royal cloak.

'Look what's coming down the road,' said I, with stoic fatalism. And there, just turning in at the driveway, was the van.

Divesting Hewlett of his paper patterns and handing me the baby, Gregory and Lucinda flew into the house to whisk the patterns into place again. Phineas, further honoring me with the cat basket, went down to the drive to greet the moving men. This left me with Hewlett and the cat and the baby. The baby was fast asleep, but that is more than could be said for Hewlett or the cat.

It is strange what a commotion a slumbering infant will sleep through. Hewlett and I, depositing the cat hamper in the glassed-in sun porch, improvised a crib for the baby in the corner of the window box, padding it with everybody's coats. Very cau-

tiously, then, we opened the can of salmon. And very, very cautiously we considered what would be the safest method of presenting the saucer of salmon to the cat. By crouching down and gazing through the slats of the cat basket, we could discern Puss-Puss glaring out severely at us, like a lion in a circus parade. He did not look as if he were exactly in a homelike mood. But at this point Gregory stepped in and relieved us of our dilemma by taking the whole cat outfit to the cellar, salmon and all, until the moving men should go. Then Hewlett and I, from the sun-porch window, watched the men unload.

Does anything look more out of place than household goods being hoisted about in the open air against a landscape white with snow? The furniture takes on a refugee expression, chilly and miscellaneous. But this furniture was very interesting, and these men were very quick. We could hear them talking to each other as they went past our window. They said Lucinda's piano was one of the worst makes, a very unsatisfactory piano. Give them a neat little upright any day — not so heavy. And they referred to the extra electric-light bulbs as 'the eggs.' Presently Phineas appeared at our door.

'The woman Gregory engaged to help Lucinda to-day has come,' said he. 'She's in the kitchen. Lucinda's busy. Can you tell her what to do?'

'What sort is she?' I asked.

'She's what Rosamond Hathaway calls a Black Fairy,' whispered Phineas. 'She looks efficient. The men are almost through.'

'Then tell her where I put the things to heat up for luncheon,' said I, 'including my lunch cloth and dishes. And bring me the vase and the box of flowers from the back of the car.'

Phineas returned with the flowers, and Hewlett and I arranged them. Then Phineas offered to remain on guard by the impromptu cradle for a moment while I stole out with Hewlett to place the flowers on the table. We came back just in time to hear the moving men say good-bye.

'We were sorry to be late,' said one of the men to Lucinda, 'but we had bad luck all the way until I happened to find the broom.'

'The broom?' inquired Lucinda, mystified.

'Yes'm,' said the moving man, 'I happened to find we was carryin' a broom on board. You know we don't do that.'

'Why not?' asked Gregory in astonishment.

# YOUR SUMMER HOME IS READY— ALL IT NEEDS IS PUTTING UP

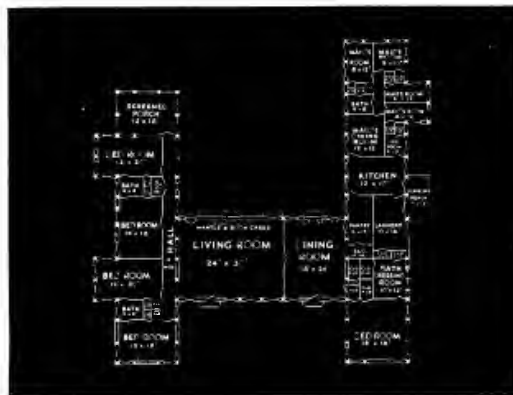
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## THE HOUSE CONFIDENTIAL

(Continued from page 360)

'Brooms is very good luck in a house, but very bad luck on a van,' explained our moving man. 'You could n't have been expected to know it; but in the part of the country I come from folks is always movin', and we get to know the ropes. You won't find a moving company anywheres in my part of the country that'll take a broom. Maybe they'll take a broom if the lady insists upon it, but they'll throw it out of the van as soon as they're out of sight, unless it's a very short haul. And then they'll say they lost the broom. I won't deceive you that way. Up in the hills last night I happened to see there was a broom wrapped up with all them tools you had in storage, and I took it out and thrun it into the woods. And after that we come along fine without any more bad luck. You don't never want to ask a movin' company to transport a broom!'

Greatly impressed, we watched them rumble away. And then, announcing that luncheon was ready, Phineas and I tactfully

departed too.

'Don't you think we ought to make Lucinda and Gregory a present of a new broom?' asked Phineas; and we sped to a hardware store.

Half an hour later we stole around through the back garden to the front of the House Confidential. We had written a good-luck message on a brightly colored streamer. This we tied to the broomstick, and planted the broom firmly by its handle in a drift of snow, so that the message flapped out from it like a pennant in the rising wind. Then we rang the doorbell as if for a May basket, and fleetly ran.

We heard the front door open just as we made our escape through the garden into the lower road. We heard Lucinda and Gregory call and laugh. And then we caught just a glimpse of Gregory racing out around the corner of the house and waving the broom at us, as we blew him a magic salute of nine lucky squawks on the klaxon, and drove away.



## OUR HOME BUILDERS SERVICE PLANTS THESE HOUSES

(Continued from page 325)

Bordering the straight path that leads to the front door is a ground cover of *Euonymus radicans* vegetus which ends in two specimen plants. On the lawn are oak trees which again are in character with the other planting selected.

It is assumed that this lot is in a real-estate development that gives access to the garage, hence no drive is shown on the plan. The planting stops at the left corner with one good specimen of laurel, supplemented with an *Andromeda* which is also evergreen. Farther along the northeast side are *Spiraea vanhouttei* and *deutzia* on each side of the kitchen door. Beyond are bittersweet framing

the kitchen wing, and common lilacs forming a screen against the garage.

A hedge is shown around three sides of the lot, which may be of common Japanese barberry—which has early foliage, excellent fruit and twig, and is good with evergreens—or of clipped hemlock.

In the corner between the terrace and the garage is a small formal garden which should have a wall on the farther side to complete its enclosure. This is shown with four central flower beds and borders separated by flagged paths. This might be planted with perennials, or with early spring bulbs and annuals.

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PG 31



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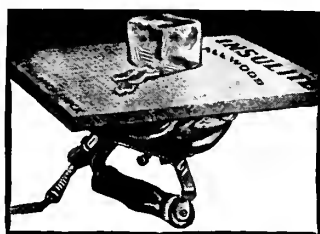
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## A Glossary of

### NEEDLECRAFT TERMS

TO many people the needle is merely the symbol of drudgery and the overflowing workbasket. To many others, however, it is a tool of artistic expression as important as the pen to the poet or the brush to the artist. Undoubtedly this is less true to-day than it was in former times when life was a more leisurely affair; when woman's place was in the home and the art of embroidery one of the few outlets for her skill and imagination. But in spite of the rush of our modern existence and the competition of countless other forms of self-expression, needlework seems to be enjoying a revival unknown since the days when our grandmothers laboriously stitched samplers or elaborately embroidered pictures of tombs and weeping willows on white satin.

In view of this recent revival of certain types of embroidery the following glossary of needlework terms describing some of the more important stitches and their history may be of interest.

**APPLIQUE:** a cut-out pattern applied to a background and sewed or pasted down, the edges having either a cord, ribbon, or stitching to bind them. A very suitable style for broad effects and especially popular during the sixteenth and seventeenth centuries, when it was used for ecclesiastical work and also for domestic hangings.

**BARGELLO (or Florentine work):** produced by the cushion stitch on a canvas foundation, a blunt needle being used. The original patterns were generally zigzag bands dividing the ground, and this work was used for chair and stool coverings during the seventeenth century. This prismatic type of embroidery has recently been revived.

**COUCHING:** the method by which one thread is sewn down by another thread upon the material. Cord, braid, or bundles of tiny threads may also be couched. This method was much used in gold-thread embroidery which was popular in the seventeenth century, especially for ecclesiastical work.

**CREWELWORK:** embroidery done with loosely twisted worsted yarn, used for hangings since early in the seventeenth century.

**CUSHION STITCH:** a short straight stitch formerly used to fill in backgrounds in embroidery and now used on coarse canvas, producing an effect like weaving.

**LAI D WORK:** an elaborate kind of couching. The stitches are laid down loosely on the surface of the material and then sewn down by cross lines of stitching. The Japanese use laid work more extensively than any other type of embroidery.

**PETIT POINT (or tent stitch):** a term often used generically to describe the needlework that most nearly imitates tapestry. It is a short slanting stitch worked in even lines from left to right upon an open-mesh material like canvas, in

either silk or wools which entirely cover the background. It enjoyed great favor in England during the sixteenth, seventeenth, and eighteenth centuries, being used for fine upholsteries, and has recently been revived in this country.

**QUILTING:** fastening together of several layers of material by stitching through them, the lines of stitching made to form a design. This work was known in early times and quilted garments were worn under armor in the Middle Ages. It was later used not only for coverlets, but for hangings and many types of garments.

**RAISED WORK:** formed by a layer of padding placed in the material and worked over with threads. This was popular during the fourteenth century and was carried to excess during the eighteenth century, particularly in England where 'stump work,' in which figures were stuffed like dolls, was developed.

**SATIN STITCH:** worked in close parallel lines over a design producing a satiny surface nearly alike on both sides.

**TAMBOUR STITCH:** a stitch which derives its name from the tambour frames shaped like a drumhead and said to have originated in China, on which the material to be embroidered is stretched. Chinese embroidery has remained unchanged for centuries and no more beautiful work has ever been done than the old embroidery on mandarin robes. The Chinese claim to have practised this art since 3000 B.C.

**TURKEY WORK:** embroidery in imitation of Oriental rugs and carpets which appeared in the sixteenth century. It was worked in worsted and used for table covers, cushions, and chair seats. Eastern patterns were superseded by floral ones characteristic of the Renaissance, and these in turn gave way to eighteenth-century designs.



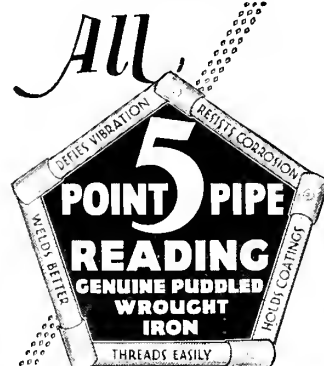
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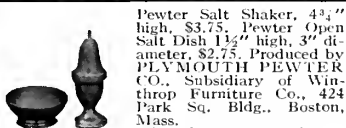
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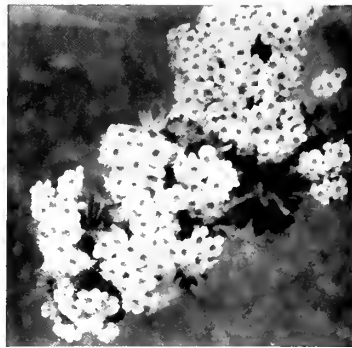
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SOME fireplaces are cold—fires won't burn properly—smoke pours into the room—so they are never lighted. If you want your open fires to be cozy, cheerful and warm, have your fireplaces built according to construction plans in the Donley Book of Successful Fireplaces. These plans plus Donley Fireplace Equipment assure success. The Book also contains 100 fireplace designs. Send 25c for your copy. 35c in Canada and west of the Mississippi.

**THE DONLEY BROTHERS CO.**  
13930 Miles Ave. Cleveland, O.



## THE SACRED THORN OF GLASTONBURY

BY MAUD KAY SITES

To Glastonbury, where the Winter  
Thorn  
Blossoms at Christmas, mindful of our  
Lord.

—TENNYSON

IN National Cathedral Close, Mount St. Alban, Washington, D. C., stands a precious little tree, whose mystical history is its chief adornment.

According to tradition, the ancestral roots sprang from the staff of Joseph of Arimathea, which he planted at Glastonbury when he established there, in the year A.D. 41, the first Christian Church in Britain. Thus the original tree, an Assyrian thorn, became a symbol of the Christian religion.

It was declared in mediaeval times that anyone touching the tree would be cured immediately of all disease of mind or body. In addition to its luxuriant flowering in the spring, it frequently burst into bloom at the Christmas season. For centuries this occurrence was looked upon as divine testimony of the tree's sacred origin, and on Christmas Eve thousands of people would travel to Glastonbury with lanterns to see the yuletide blossoms. Sometimes they were disappointed. But the legends persisted in song and story until the seventeenth century, when the Puritans cut the tree down as an object of superstition. The roots were not wholly destroyed, however, and soon it flourished again, stimulating deeper faith and darker superstition. Still many people refused to believe the stories, shaking their heads in gravest doubt, while unholy controversies waged in various sections of the country.

In the autumn of 1755, one John Jackson, of Woodkirk, County of York, posted the following advertisement, thereby offering to satisfy once for all the skeptics of his own neighborhood:—

Whereas. There is and has been an ancient story concerning the White Thorn at Glastonbury (to wit) that it Budded at morn, Blossomed at noon, and Faded at night yearly on Old

Christmas Day. Now JOHN JACKSON ye bearer to be satisfied of ye truth of it himself, and for the satisfaction of others, is willing and desirous to undergo ye fatigue of a journey thither upon proper encouragement and some small contribution toward his expences, and to get ye best accounts yt he can amongst ye neighbours and inhabitants of ye place, and if he finds anything to answer his expectation if he lives till Christmas he intends to be an eye witness of it himself, and hopes however by making ye best observation he can of all ye passages, going and coming and committing them unto writing; his pains will not be altogether needless nor himself accounted an idle spectator. — 'Diary of a Journey to Glastonbury Thorn.' *The Reliquary*, vol. XV, P. 47.

Contributions from 'friends, neighbors, gentlemen, and Clergy' yielded a sum sufficient for the journey, which Mr. Jackson finally accomplished, keeping a 'true and faithful account' in his journal of each day's travels and observations. Upon his return home a gentleman who read the journal was so pleased with its revelations that he wrote the following testimony and summary at the end, at the same time presenting the author with an original poem and a silver coin:—

On Saturday ye 15th day of November, N.S., the Journalist John Jackson set out of his Journey in ye 71st year of his age poorly provided for so long a Journey with a sore leg, and but little morn to drink and bath at the Chain-gate water and to see ye White Thorn bud and blossom at Glastonbury on Old Christmas Day and notwithstanding ye rigorous season and dead time of ye year the inclemency of ye weather and ye splashy roads rendered almost impassible by heavy rains and great floods, He surmounted all difficulties, and travell'd through 7 Counties, past through above 55 Hamlets and Villages, 23 Market Towns and 6 Cities viewed ye Cathedrals and Churches, &c and returned to Mirfield ye 7th day of February 1756 N.S. and brought some twigs of ye Holy Thorn full of buds, and some also in blossom in two vials full of Chain-gate water, also severall fragments of stone from ye

## When You Entertain

—or just want *Good Things to Eat*—you will find excellent suggestions in every copy of

## American Cookery

✓ A Household Magazine which tells you how to make and serve

"Vanderbilt Salad"

"Ice Box Pudding"

"Kitchenette Planked Steak"



#### "Vanderbilt Salad"

How to select and cook your favorite dish, how to serve it and what to serve with it; forty or fifty choice and timely recipes in each number, many of them illustrated.

AMERICAN COOKERY also gives menus for every possible occasion. Dinners, Luncheons, Wedding Receptions, Card Parties, Sunday Night Suppers, etc.

If you have a family you need this Magazine, for using it will help you to set a better table, for less money.

SEND One Dollar (check, money order, bill or stamps) and we will send you AMERICAN COOKERY for the rest of the year, starting with the March number which contains recipe and directions for Vanderbilt Salad, Ice Box Pudding, Kitchenette Planked Steak, as well as many other good things besides. Address

**The Boston Cooking School  
Magazine Co.**

42 Pope Building, Boston, Mass.

## Ready to Build?

Then you'll certainly want to see the new Bennett homes. Send for book of 90 modern home designs.



**Bennett Homes**

Ray H. Bennett Lumber Co., Inc.  
1130 Main St.  
North Tonawanda, N. Y.

Please send me your new book of 90 homes. FREE only in Ohio, New York, New Jersey, Pennsylvania and New England. Elsewhere \$1.00.

Name.....

Street.....

City.....

County.....State.....

Am interested in house..... ☐

Am interested in garage..... ☐

## WILD HONEY

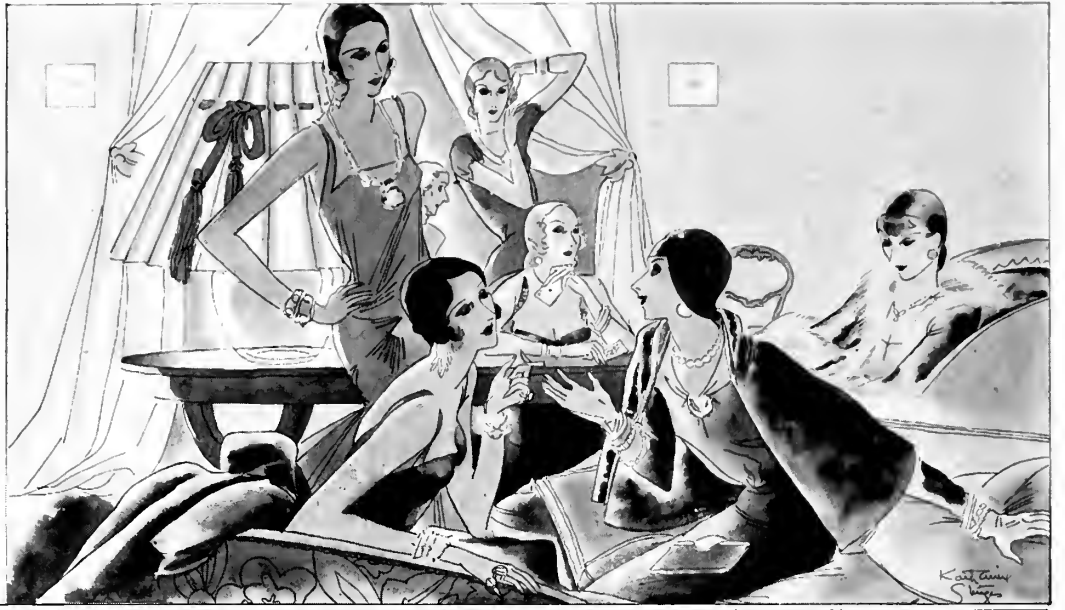
Readers of Samuel Scoville's books know that it is not nature alone which enlivens his works. His Audubon-like observation of birds and beasts and wilderness is augmented by sympathy and humor. This is particularly true of the latest volume. Illustrations by H. Emerson Tuttle. \$3.00

**AN ATLANTIC BOOK**

Published by  
Little, Brown & Company



**L**et the Ladies  
have their 76°



—the Men their 69°



## Now — room-by-room temperature control

MODERN woman's scanty raiment brings the need for more heat in homes than is comfortable for wool-clothed men. Today a uniform temperature throughout the house cannot satisfy every member of the family.

Heating engineers have kept pace with Paris couturieres. They have made it possible to deliver to each room as much or as little heat as its occupants desire, without effect on other rooms. They have developed the *modern* heating system; the system with room-by-room temperature control; *Hoffman Controlled Heat*.

In homes equipped with Hoffman Controlled Heat, the touch of a finger on the lever handle of the radiator valve commands that radiator to deliver full

heat, three-quarters, half, one-quarter or none at all. Action is sure and prompt.

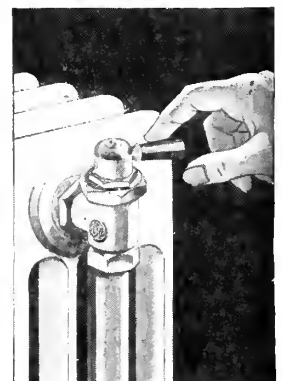
Heat is generated only as the call for heat increases. Thus there is no waste. Operated under low pressure (4 to 6 ounces heats large homes) fuel costs are drastically low.

It doesn't matter what standard boiler and radiators you select. It doesn't matter whether you use oil, gas or coal as fuel. You can add the equipment that makes it a Hoffman Controlled Heat system. This equipment comprises (1) Hoffman Modulating Valves and Return Line Valves for radiators, (2) the accurate Hoffman Damper Regulator, (3) the Hoffman Differential Loop, and, (4) the Main Vent. When properly installed, the system is guaranteed by a conscientious

maker, to operate for years as promised in this advertisement.

Before you buy or build that new home you are urged to investigate this substantial advance in heating methods. It is a simple matter to get all the facts. Merely send for the Hoffman Controlled Heat booklet. Address the Hoffman Specialty Company, Inc., Dept. D-21, Waterbury, Connecticut.

*Swing the lever handle of this little valve, and command the radiator to deliver (quickly) as much or as little heat as you desire, without effect on other rooms.*

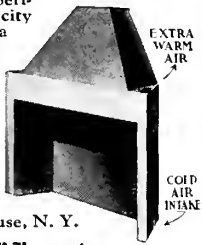


# HOFFMAN CONTROLLED HEAT



### Make your Fireplaces smoke-free, double-heating

When building new fireplaces, simply specify the Heatilator before construction begins. If you have an old fireplace that smokes or does not really heat the room, an experienced mason in your city can remodel it with a Heatilator in one or two days. . . . Every Heatilator-built fireplace burns without smoke and gives at least twice as much heat from same fuel. Savings cover cost. Satisfaction is fully guaranteed. Write for particulars. The Heatilator Co., Syracuse, N. Y.



## Heatilator Fireplace Unit

Heatilator Company, 538 Glen Ave., Syracuse, N. Y.  
Without charge or obligation please send full particulars and nearest dealer's name. We plan to build, remodel (which?) . . . fireplaces.

Name . . . . .  
Address . . . . .

## No More Aching Arms

Numbed Wrists  
Bruised Hands



This powerful and tireless Dormeyer Food Mixer will do all your heating, stirring, whipping, mixing—more thoroughly—in less than ½ the time—and without effort on your part. It's an all purpose mixer, regulating speed as desired for liquids, cake batters, mayonnaise, mashed potatoes or other mixes. Makes all foods lighter, and more delicious. The Dormeyer is as beautiful as a piece of silver, polished aluminum case, chromium plated steel parts. It conveniently stands by itself. Paddles easily detach for washing. Guaranteed electrically and mechanically. Endorsed by Good Housekeeping, Delineator, Modern Priscilla Test Kitchens and many famous cooking teachers.

## The New Improved Dormeyer Electric Food Mixer

The compact, portable Dormeyer costs only \$21.50, yet it mixes foods as speedily and thoroughly as bulky, non-portable mixers sold at three to seven times the price. If your electrical dealer cannot supply, mail coupon for complete descriptive folder.

A. F. DORMEYER MFG. CO., Dept. M  
2610 Greenview Avenue, Chicago

Please send folder describing the New Improved Dormeyer Mixer.

Name . . . . .  
Address . . . . .  
City . . . . . State . . . . .

The Atlantic Monthly Bookshop  
will supply any book in print

## THE SACRED THORN OF GLASTONBURY

(Continued from page 366)



THE GLASTONBURY THORN IN SPRING REGALIA

venerable ruins of Glastonbury Abbey. He was on his Journey 13 weeks and 4 days. — *Reliquary*, vol. XVI, p. 26.

Descendants of the Glastonbury Thorn may be found to-day in various parts of the world. It was in the year 1900, while the late Right Reverend Henry Gates Satterlee, first Bishop of Washington, was visiting the ruins of Glastonbury Abbey, that the owner of the ruins, Stanley Austin, placed in the Bishop's hand a shoot from the sacred tree. This shoot was planted at Mount St. Alban in 1902. Expert scientists in agriculture have given zealous attention to its every need. Indeed, no royal guest in the Capital City was ever more graciously favored. And its response has been equally gracious, for it has developed a pleasing, symmetrical form, and rarely fails to appear in its gorgeous white spring robe. Like its English ancestor, if the season

be sufficiently mild, a few winter blossoms may be seen upon the tree. These spectacular blooms are eagerly looked for, and when found their places are marked with bright red ribbons.

A pretty custom long in vogue at Glastonbury was to present visiting royalty with a silver box containing bits of the sacred blossoms. The little thorn at Mount St. Alban seemed to remember the ancient custom, and on the occasion of the visit of the Prince of Wales to the Cathedral in mid-November, 1919, it put forth one blossom. It was plucked by Bishop Harding, placed in a silver box, and presented to the Prince, who received it with much gratification.

Every year thousands of visitors to the Washington Cathedral, from all parts of the world, pay homage to the Little White Thorn of Glastonbury.

## MARCH

BY JESSIE VAUGHN HARRIER

Called by the soft wet winds of spring,  
Coaxed by the early robin's song,  
Answering my garden's beckoning,  
I bury in the fragrant crumbling mould  
The small brown potent seeds that hold  
The glory of the summer pent so long.

What though I know that winds must yet blow cold!  
I see bare earth aglow with beauty's wraith, —  
Brown beds that overflow with rose and gold, —  
My heart is filled with gay imaginings  
Of honeyed blossom and the whirl of wings!  
He who plants seeds has learned the way of Faith!

## Replace Your UNATTRACTIVE MANTEL



Easily and  
inexpensively  
done in most homes

It is not a difficult matter to take down that unsightly mantel and to put in its place a mantel altogether worthy of its position as the most important piece of furniture in the room. In Columbia Mantels you are offered beautiful reproductions and adaptations in wood of the masterpieces of Early American, French, Italian, Spanish and English designers. At mantel and tile dealers, \$28.00 to \$360.00. Send for free catalog, "The Wood Framed Fireplace." Columbia Mantel Co., Incorporated, 845 S. Ninth St., Louisville, Ky.

## COLUMBIA MANTELS

Every mantel is  
beautifully hand  
finished; the joints



are carefully mitred  
and securely  
set with glue.

Safety rubbish burner . . .  
for your basement . . . not the lawn  
Simply open slide top, deposit rubbish and  
ignite. Empty built-in ash drawer a few times  
a year. Capacity, six waste basketsful.  
Convenient, inexpensive.



A postcard will  
bring you complete  
description. If nearby  
dealer cannot  
present supply  
you, factory will  
send Incinerator  
prepaid.

Hawes  
Manufacturing Co., Inc.  
Worcester, Mass.

## HAWES INDOOR INCINERATOR

## CORNELIA JAMES CANNON

author of the distinguished first  
novel RED RUST, offers in her  
second book a fine story of the  
forces at work today beneath the  
surface of New England.

## HEIRS

AN ATLANTIC NOVEL

\$2.50 at all booksellers

Published by Little, Brown & Company

# *The Improved* QUIET SI-WEL-CLO



*Shaped~  
to conform to Nature's Laws.....*

**M**EDICAL science influenced the unique shape of the Improved Quiet Si-wel-clo. Authorities have agreed that a seat should encourage a natural sitting position. It stands to reason that the organs and muscles of elimination are not easily stimulated to action if forced into a position never intended by nature.

The exceeding comfort of the Si-wel-clo saddle seat minimizes the unhygienic tendency, especially noticeable in children, to grudge sufficient time for proper elimination. The decided dip in the rim elevates the front and rear of the bowl opening, reducing the possibility of soiling. The Quiet Si-wel-clo water-closet makes a bathroom more sanitary, more beautiful and

quieter. Dripping and gurgling sounds which emanate from ordinary water-closets are almost absent.

The Si-wel-clo is one of many charming and durable plumbing fixtures belonging to the TE-PE-CO family. They all carry the star in the circle trade mark as a guarantee of superb quality. Look for it whenever you equip a bathroom or kitchen. For your guidance we shall send you our booklet "Bathrooms of Character" upon receipt of 10¢ in stamps.

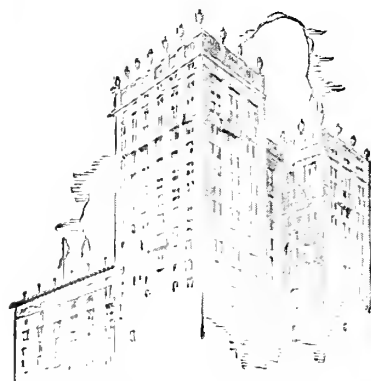
THE TRENTON POTTERIES COMPANY  
TRENTON, NEW JERSEY, U. S. A.

National Exhibit Rooms  
101 Park Ave., New York City  
Entrance on 41st Street

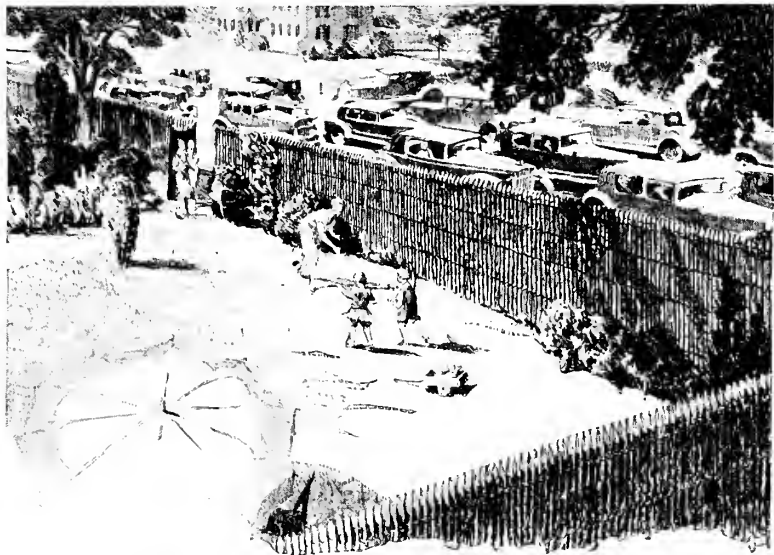
Sales Offices in  
Philadelphia, Boston  
and San Francisco

Export Office: 115 Broad St., New York City

*OUR GUARANTEE—We make but one grade of ware—the best that can be produced—and sell it at reasonable prices. We sell no seconds or culls. Our ware is guaranteed to be equal in quality and durability to any sanitary ware made in the world. The Te-pe-co trade mark is found on all goods manufactured by us and is your guarantee that you have received that for which you have paid.*



# Over 4 million more cars in 1930



## will pass America's front door

*You will need DUBOIS to keep the endless stream  
of inquisitive motorists from staring in at you,  
and to insure your children's safety*

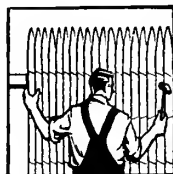
**M**OTOR packed roads! Big buses and heavy trucks thundering by! Countless picnickers seeking a place to spread their lunches! Nervy people using your driveway, even your lawn, for turning their cars around.....

That's what you will have to expect this year if you live in a country home. Even if you live away from the main highways on a quiet lane, you may suddenly find it a congested detour that will ruin your present seclusion. And the traffic

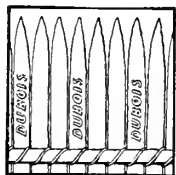
problem is growing! What is the answer? Dubois!

This strong, durable French fence provides the one sure, artistic, and economical method of shutting out the world that passes by your door.

It hides unwelcome views. Keeps people from staring in at you. Prevents trespass. Insures your children a safe, convenient playground, and can be used in hundreds of other ways to bring charm and protection to country, suburban or city homes.



*Comes ready to erect in sections 5 ft. wide. Once up, it never needs painting or other upkeep expenses.*



*The genuine is branded "DUBOIS" on the back — your safeguard against substitution.*

*Made of live French chestnut saplings, bound with rust-proof Copperweld wire. Comes in five heights: 3' 10", 4' 11", 6' 6", 8' and 10', with rustic gates to match.*

SEE THE DUBOIS EXHIBITS AT LEADING FLOWER SHOWS:  
New York, March 17-22 • Chicago, March 28—April 5  
Minneapolis, March 29—April 6

# DUBOIS

REG. U. S. PAT. OFF.

## Woven Wood Fence

MADE IN FRANCE

**DUBOIS FENCE AND GARDEN CO., Inc.**  
101 Park Ave. • {Telephone: Lexington 2404} • New York, N. Y.

Please send me your free illustrated booklet on Dubois containing full description and prices. I am interested in Dubois for ☐ boundary ☐ laundry yard ☐ screening ☐ garden. Approximate number of feet needed.....

NAME .....

ADDRESS .....

2-C

## DOWN TO THE SEA IN SHIP ROOMS

BY FAIRFAX DOWNEY

**S**HOPS of ship chandlers are far fewer now than they used to be along our waterfronts. Steamships and ironclads long ago robbed them of much of the picturesque jumble of nautical stores that fascinated boys prowling through their recesses in the clipper-ship, whaling, and frigate days. Yet some are still 'in sail,' thanks to fishing fleets, as well as to yachts and other pleasure craft, and some are prospering under the stimulus of motor-boating.

But the strangest of all windfalls which have blessed the ship chandler in his vicissitudes has come not from the sea but from the land. Not they who go down to the sea in ships, but they who go down to the shore and build houses have been his benefactors.

Every year are being built on or near the seashore more dwellings which range from a cottage with marine decorations to a mansion with one or more rooms which are replicas of a ship's cabin—ribbed bulkheads, calked seams, port lights, ship's clock, and all. Porches overlooking the water become gunwaled decks with ring buoys and riding lights. They are the delight of the yachtsman and of the landlubber with unassuaged longings for the deep. They are also the delight of various ship chandlers who have found a profitable side line in supplying the fittings and furnishings.

For it is to the ship chandler that the wise ones go when they want to decorate their ship rooms in the saltiest and also the most economical manner possible. Riding lights, for instance, may be obtained from manufacturers of lighting fixtures, but at a decidedly loftier price than the ship chandler asks for his seagoing lamps.

Ship chandlers are meeting the demand halfway. They are making a landfall of their windfall. One ingenious chandler cast a pair of andirons out of a couple of small iron anchors. He has filled many orders for such andirons since. For the ship-room trade, stores which are no longer seaworthy are carried. What matters an antiquated binnacle and a slightly untrue compass if steerage is not dependent on them, but merely the decoration of a deck porch? The ship room is a port, too, for equipment with a history—tackle from some dismantled racing yacht or other noted vessel.

True to his derivation from the chandler or candle maker, the ship chandler deals largely in lights for ship rooms and deck

porches. For the benefit of the householder, a good stock of lights are carried wired for electricity. Red and green running lights mark port and starboard of the deck porch. An electric telegraph light is a neat sea notion to wink with at one's neighbor across an inlet. For the interior, bow and anchor lights are highly decorative, with their brass cases of the chromium-plated variety which saves polishing. Bulkhead lights make good reading lamps. A flat-backed mast-head light is convenient. The lenses of all of these lights may be depended upon to transmit excellent illumination.

A favorite decoration purchased at the ship chandler's is a pair of crossed oars, varnished. No ship room is complete without a ship's clock, and if the owner can't make out what time it is by the number of bells it strikes, all he has to do is to look at it.

Steering wheels, mahogany with brass hubs, make a handsome ornament. Cordage has been used as a cornice. Port lights, square or round, may be employed to contain a transparent seascape or in their normal rôle as windows. Cleats and chocks are available as doorstops or fenders to prevent doors from slamming.

For the deck porch, the ship chandler sells binnacles and compasses, ship's telegraphs, ship's bells, ring buoys, signal cannon, and so on. Regular block and tackle may be used as well as the effete land type to rig an awning over a deck porch. Steamer chairs are here in order. All of this equipment mentioned has been used to fit out a penthouse porch on top of a tall apartment in New York City. While the sea is not in sight, the nautical sounds from the East River at night furnish an excellent illusion. What a 'captain's walk' for a retired skipper!

Yacht clubs, properly striving for a marine atmosphere, are logical customers of the ship chandler. Some of these clubs have cabin rooms outfitted in careful detail. However, the bulk of the present increasing business comes from the fully or partially equipped ship rooms of private dwellings near the sea or some waterway. In more than one case, a ship room has grown out of a desire to provide a suitable setting for a cherished ship model.

In furnishing some of the more elaborate ship rooms, the ship chandler must compete with the antique shop. In the latter, notably those which line several blocks of Charles Street in Boston, the ship-room decorator may







## Announcing the

8<sup>TH</sup> ANNUAL COVER COMPETITION1<sup>ST</sup> Prize \$5002<sup>ND</sup> Prize \$250

Student Prize \$200

IN ADDITION we hope to purchase a number of other designs,  
for each of which we will pay \$200

THE submission of a design in the competition will be taken as an acceptance of the conditions as set forth below:

1

Cover designs must be exactly 10 $\frac{3}{4}$ " x 13" and must be mounted or rendered on a stiff board, 14" x 18", with the top and side margins equal.

2

Designs may be rendered in any medium, but the colors must be obtained through the use of blue, yellow, red, and black.

3

Prize designs and others purchased from those submitted in our Eighth Annual Cover Competition will be reproduced by four-color process plates 7" x 8 $\frac{1}{2}$ " set into a background of plain color, which will carry the name "House Beautiful" in new lettering specially designed for our covers. Contestants should bear in mind that a magazine cover must have distinct poster value and that this end is best achieved by a simple design worked out in large scale and vigorous color with the elimination of elaborate or fine detail which becomes weak and confused when reduced in size.

4

The artist's name must not appear on the face of the design; but on the back before mounting and on the back of the mount of each design must be drawn a pseudonym or device, which is again put on a card 3" x 5" in size, on which the artist's name and address are typewritten. This card should be placed in an envelope, which should then be glued to the back of the mount. If more than one design is sent, it should be so stated on each card. Any characteristic signature may later, at the request of the artist, be added to designs accepted, before they are reproduced as covers.

5

If the owner of a design wishes it returned, the card which he sends with each entry should so state, and either postage should be enclosed in the envelope with the card, or a request made that the design be returned express collect. A design returned by mail will be insured only if postage is sent to cover it; designs returned express collect are automatically insured for \$50.00. If higher insurance is desired it should be so stated on the card. If no mention of the return of a design is made, it will be destroyed.

For seven consecutive years the *House Beautiful* has conducted annual competitions for cover designs which have met with widespread interest and participation. A special feature connected with these competitions has been the country-wide exhibitions given to the designs of seventy-five or more artists whose work has merited special attention. This includes, of course, the prize winning designs.

In announcing the Eighth competition, we wish to call special attention to two important changes: the size requirements as stated in Condition 3, and the closing date — which is May 15, 1930. This latter change will make it possible to hold our exhibitions during the fall and winter months instead of in the spring and summer as heretofore.

As in previous competitions, designs will be judged on the following points:—

Beauty of design and effectiveness as a poster

Carrying power of colors

Originality (not eccentricity) — no design known to be a copy of a photograph will be considered

Variety of design is one of the essential elements of any successful series of covers. We shall, therefore, welcome designs of all types and award the prize to the one judged best, regardless of its style, so long as it conforms to the requirements set forth above and the conditions which are stated on this page.

ADDITIONAL COPIES of this announcement may be obtained from the Cover Competition Editor at the address given below.

6

No more than three designs may be submitted by one person.

7

Approximately 100 designs, including those to which prizes have been awarded, will be selected to form an exhibition which will be shown in important cities from the east to the west coast. Our experience has proved that it is of distinct advantage to the artist to have his work so displayed, and unless a contestant states to the contrary on the card enclosed with the design we shall consider that we have his consent to exhibit his design.

8

Designs must be securely wrapped in heavy, stiff cardboard. Corrugated cardboard has been found unsatisfactory. They must be sent prepaid or delivered to the Competition Committee, House Beautiful, 8 Arlington Street, Boston, Massachusetts. *Canadian and Foreign entries will be accepted only if sent prepaid from some point in the United States.*

9

All designs entered in the competition are submitted at the risk of the owner. We will not be responsible for the loss of, or damage to, designs through fire, theft, or other cause while in transit or in our custody.

10

Designs will not be acknowledged unless a self-addressed postcard inscribed with a statement of the receipt of the covers is enclosed with the design. These will be mailed as soon as the designs are opened after the closing date, May 15, 1930. Designs will be returned as soon as possible after the awards have been made, but some delay, due to the large number of covers received, is inevitable. If a contestant desires to call for his design, he should so state on the card containing his name. He will then be notified when his design is ready for delivery. It cannot be collected before this notification is sent.

11

The prize designs and those which are purchased will become the property of the House Beautiful Publishing Corporation.

12

All entries must be labeled "Cover Competition" and must be received at the address given below on or before May 15, 1930.

THE HOUSE BEAUTIFUL PUBLISHING CORPORATION

8 ARLINGTON STREET, BOSTON, MASSACHUSETTS



# P

## rotection

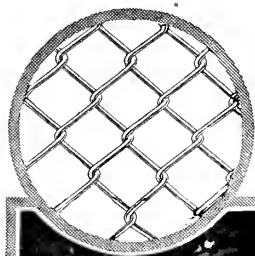
### AS WELL AS PRIVACY

What a pleasure it is to live in the privacy of fence-protected grounds, secure from prying curiosity and unwelcome intrusion. Shrubs, hedges, vines and bushes afford seclusion, but give little protection from stray animals, tramps, thoughtless children or careless pedestrians.

Pittsburgh Chain-Link Fence offers protection as well as privacy. A substantial barrier against invasion of privacy, it is, at the same time, an attractive addition to the home landscape.

Scientifically designed to withstand the abuses of everyday happenings, Pittsburgh Chain-Link Fence will always retain its shape and attractive appearance.

Pittsburgh Chain-Link Fence can be erected quickly without unduly messing up the grounds, and at a moderate cost. Erection crews are always available. Write for descriptive literature.



730 Union Trust Bldg.

**Pittsburgh Steel Co.**

Pittsburgh, Penna.

# Pittsburgh Fence

CHAIN-LINK TYPE

## THE INFLUENCE OF CHINESE ART DURING THE SEVENTEENTH AND EIGHTEENTH CENTURIES

(Continued from page 372)

in their homes. It exactly fitted the decorative needs of the seventeenth and eighteenth centuries and its popularity continued well into the nineteenth century.

THERE were three types of patterns—landscape, bird and flower, and scenes of domestic life. At first the French paper makers imitated these patterns as closely as possible, but later they successfully experimented with Chinese themes, adding a Gallic touch to the charm of Oriental design. Madame de Pompadour took the lead in France as patroness of the Chinese Manner, and the French Court, bored and in search of novelty, accepted this *dernier cri* of decoration with the utmost enthusiasm. England followed suit, although the English adaptations of Chinese designs were not on the whole as successful as those produced in France.

Chinese lacquer work first made its appearance in England during the reign of Charles II in the form of lacquer screens or panels, these panels being either inserted or wholly made up into pieces of furniture. Following these panels came lacquered cabinets, and this type of decoration immediately became immensely popular both in France and in England. The Dutch even tried sending unfinished pieces of furniture out to China to be lacquered, but this was inevitably an expensive proceeding and soon proved to be impracticable.

Although much lacquer work was imported from China, it was not long before the English, Dutch, and French learned how to imitate it successfully. In fact some of the Dutch work is so good that it has been suggested that Chinese lacquer artists were introduced into Holland to carry on this trade—a theory that is supported by the fact that Chinese characters are often found inscribed on the back of the drawers of such pieces. However, although much excellent lacquer work, or japanning, as it is more correctly designated when applied to European work, was done in the West, it never achieved, either in texture

or in design, the beauty of Oriental examples. There is a certain precision and dexterity of touch characteristic of Chinese design that was seldom achieved by French and English designers, whose work was more often characterized by lack of inspiration and vitality.

The taste for japanned furniture continued throughout the eighteenth century and many of the famous cabinetmakers of that period designed furniture suitable for this style of decoration. But toward the end of the century inferior methods of japanning were used and with this deterioration of workmanship the art rapidly declined.

IN 1757, Sir William Chambers, R. A., after a journey to the East, published *Designs of Chinese Buildings*, and the fashion for Chinese decoration, stimulated by this book, is supposed to have influenced Chippendale in adopting his Chinese style. It undoubtedly increased the general interest in Oriental decoration, and the cabinetmakers naturally designed furniture to meet the popular demand. Much furniture of this period was of the Chinese type—tables with pierced fret legs, bookcases with latticed fronts, and chairs with fretted backs being some of the most usual pieces done in this manner. When used with restraint this style was very effective, especially when combined with other Oriental work, but too often it degenerated into mere jig-saw puzzle ornamentation with little artistic merit.

ALTHOUGH this is but the briefest outline of a few of the ways in which the art of the Orient touched and influenced the art of our Western world, it may help to remind us of our debt to an older and more fundamentally artistic civilization than our own. Much may still be learned from the art of the Far East, and many Oriental principles of delicacy and restraint may profitably be applied to modern art and decoration in this country where over-exaggeration too often takes the place of good taste.





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# BULL DOG CORD

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## AN INDO-PERSIAN RUG

BY LOUISE KARR

**I**N the Indian corridor of the Boston Museum of Fine Arts hangs a rug which is numbered among the hundred or so 'important' rugs of the world. It is one of the variety called landscape or animal rugs, and its manufacture dates authentically to the great period between the late sixteenth and middle seventeenth centuries.

Shah Abbas in Persia (1586-1628) was the outstanding patron of Persian carpet weaving. In his palace at Ispahan he had looms set up and oftentimes personally directed the work, occasionally even taking stitches himself. The designs he ordered drawn by the most celebrated artists, and he valued the finished products so highly that, it is said, he had two officers whose sole duty it was to remove the royal shoes when he desired to tread upon the most priceless carpets, and to replace the footgear upon his stepping off.

Pile weaving, previous to the culminating development under this ruler and his immediate ancestors, was for long, long centuries a folk craft, the historic

marvels of carpet fame recorded by classic writers probably having been smooth-woven or embroidered. The pile variety is thought to have originated among the nomad tribes of Chinese Turkestan, and as these, conquering or conquered, moved about, their splendid and vigorous art came under the highly cultural influence of the Persians.

From Persia it was introduced into India. The great Mogul, Akbar (1556-1605), a contemporary of, although somewhat older than, Shah Abbas, broad-minded and chivalrous, was an admirer of Persian art and Persian customs and, following the example of Abbas, he instituted a factory within the confines of his own palace at Lahore, where he invited Persian workmen to settle.

This factory proved exceedingly successful; other princes and nobles followed the Mogul's example in setting up similar factories, and pile weaving soon became domesticated in India. Gradually Indian characteristics were superimposed on the older order, and the carpets woven in India, although equal in tech-

Courtesy of the Museum of Fine Arts, Boston



THIS RUG in the Boston Museum is considered to have been woven at Lahore, either during the Emperor Akbar's reign or in that of his son, Emperor Jehangir

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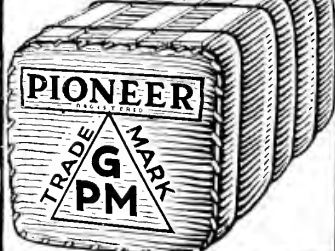
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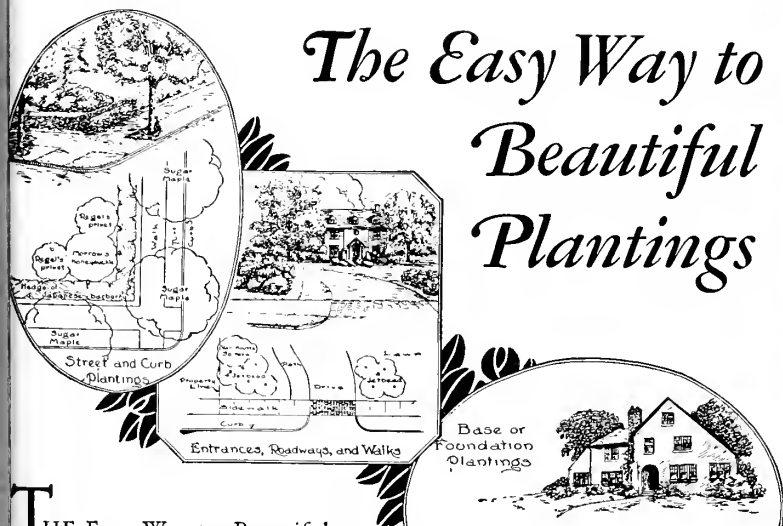
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## AN INDO-PERSIAN RUG

(Continued from page 376)

nique to those of Persia, differed from them in design and coloring.

The rug in the Boston Museum is considered to have been woven at Lahore, either during the Emperor Akbar's reign or in that of his son, Emperor Jehangir. One authority puts it as late as the time of Shah Jahan, Akbar's grandson, builder of the Taj Mahal.

If it were not for the absence of huntsmen on their horses this might be called a Hunting carpet, for the scene is evidently one of the great hunting parks, enclosures miles in extent that were kept up by rulers of that time, Mogul and Persian alike.

Miss Gertrude Townsend, Keeper of the Textile Department in the Museum, in her description of the rug for the authoritative volume *Old Oriental Rugs*, issued by the Museum at Vienna, thinks that the oxcart with attendants is meant for a 'Return from the Hunt.' This seems a probable hypothesis, as the huntsman ahead carries an antelope across his shoulders, while the driver of the vehicle conveys a chained cheetah or hunting leopard, and a keeper walks behind guarding the creature with whip and sword.

Very likely the lords of the hunt are resting in the pleasure houses in the plane above. Such houses, furnished with every luxury, were always found in these parks. The occupants shown on our rug are in Mohammedan costume and are eating, while an attendant in Hindu costume wields a fan from without the door. Dancers enliven the scene in the building to the left and a Hindu tower rises among trees at the right-hand corner.

So far, the design might have been copied from some Mogul miniature, and the various lions, tigers, antelopes, and other creatures of the jungle, circumambulating hither and yon, as well as the mixture of Mohammedan and Indian details, would seem to indicate this. The cheetahs were features alike of Persian and Mogul hunting customs. It is said that Akbar kept a thousand of these trained animals in the royal stables and that they were treated with the greatest consideration, having carts for their transportation and rugs to sit or stand upon. The other animals might be either Persian or Indian, while the flower-strewn surface, the shrubs and trees, are more in accordance with Persian paintings.

In the plane above, the cart with driver and cheetah is a striking feature and one entirely characteristic of Indian grotesque and exaggerated imagination.

Persian scenes in weaving, while not displaying a knowledge of perspective, are elaborate and homogeneous, and one always observes in them a logical sequence and proportion of parts.

Here, on the contrary, the griffin, in contest with the phoenix, an old Chinese motive, is introduced, having not the slightest connection with the general subject, a hunting park and its concomitant jungle inhabitants.

Moreover, the griffin is not consistently Chinese, but has an elephant's trunk and lion's claws. In the process of its destruction by the phoenix who, perched upon its head, pecks at its eyes, the griffin is itself destroying seven elephants disproportionately reduced in size to all other animals in the design. Four of these unfortunate creatures are in his claws, one on his tusks, one wreathed in his trunk, and the last wound in boa-constrictor clasp in the twinings of his enormously elongated tail, with its whimsical knot tied midway.

The designer here would seem to have combined various legends, either for artistic effect or for some symbolic intent undiscoverable to our minds. There were, in Indian and Ceylonese legends, winged elephants that, flying too high among the clouds, were seized upon by Garuda, manifestation of Vishnu, and dashed to destruction. There were also elephant-hunting and elephant-eating birds. There were other birds that could grasp elephants as big as mountains in their talons. There were doubtless other tales now lost which might help in solution of this remarkable scene.

It remains for us to note the beauty of the execution of the design, the fantasy with which the themes are developed.

The frantic struggles of the elephants are ruthlessly displayed, and their coloring, a deep, soft blue lost in the photograph, gives a rich effect to the composition. The body of the griffin is a symphony in color, with whitish body, head and trunk shading to pink, and wings light blue outlined with white and tan. The phoenix has light blue body and rose wings, and his marvelous tail feathers spreading and branching afar are a salmon-rose underneath, with light blue outlined in tan. The effect of this encircling tail is mysterious and charming.

The widest border, with the Demon masques in palmettes, has a tan ground, a color not used in Persia, and the whole coloring is sharper and more contrasted than in Persian rugs of the period. The pile is knotted on cotton warp and weft, with three shoots to the pile



**Viburnum Carlesi**  
(Mayflower Viburnum)

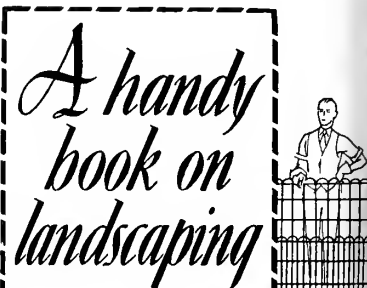
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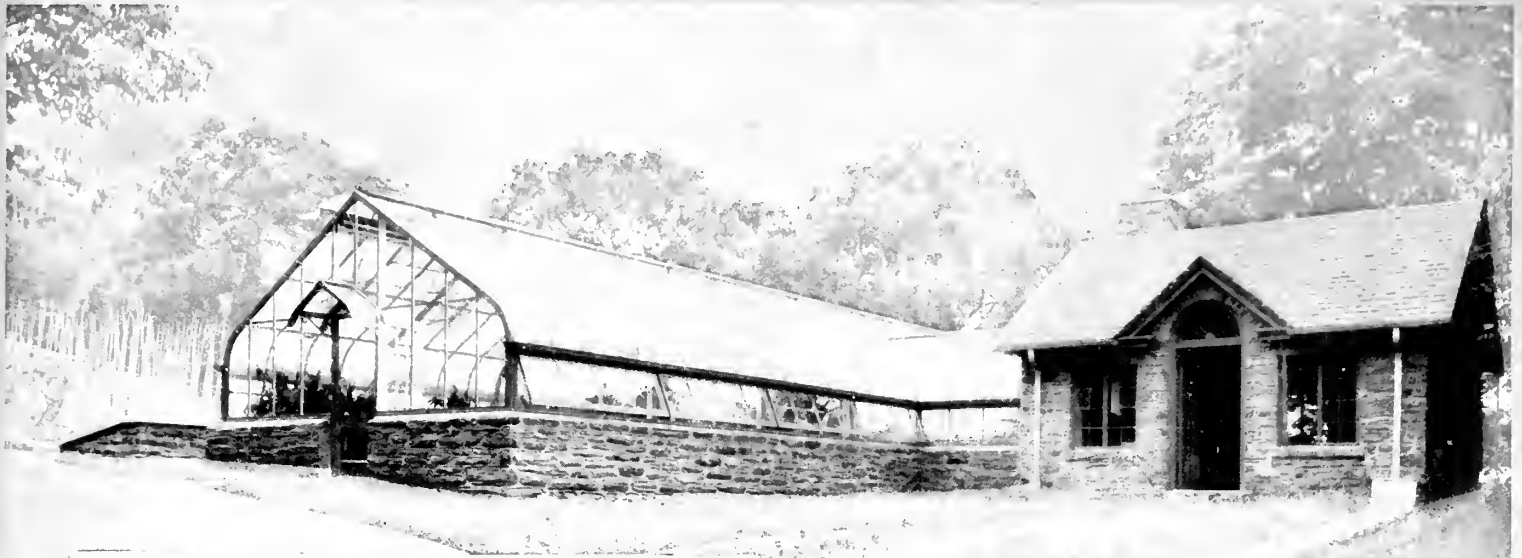
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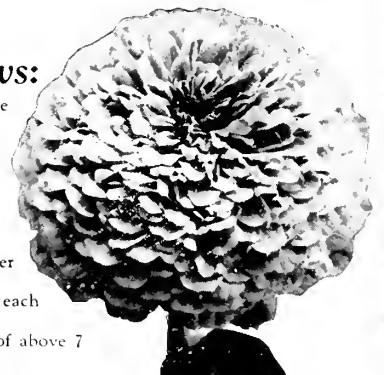
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## AN INDO-PERSIAN RUG

(Continued from page 378)

row and about four hundred knots to the square inch, the knots being tied on two threads.

All details are rendered with keenest precision, the line of tufts, diagonal or in any direction, unerringly separated from the background. The spots on the cheetah's hide and the stripes on the tiger's skin are incised with infallible distinction. Also, the delicacy of the shearing is mar-

velous. This detail of shearing is seldom mentioned in connection with masterpieces of weaving, and is worth studying in the Boston rug. The principal figures are almost imperceptibly raised, but the desired effect is gained, and adds to the varied perfections of the beautiful specimen of Mogul weaving. The rug, excellently proportioned, is about fifteen feet by six and a half.

## WHAT IS GOOD TASTE?

BY HAZEL E. CUMMIN

**S**TRANGE how each generation scorns the ideas of the generation which has gone before! After all, the much-discussed problem of the younger generation is nothing more than the result of an active conviction on the part of the youngsters that they have arrived at more intelligent points of view about most things than their elders ever imagined. In matters of taste, the principle works with even greater thoroughness, probably because it has never been checked by criticism. It has long been fashionable to ridicule the taste and manners of the Victorians. Their mansard roofs, their carved walnut furniture and stuffy ideas, have been held up to such continual scorn that it is a hardy person today who dares speak a good word for them. We admit a grudging interest in their needlework and printing, but usually only on the basis of their being 'quaint.'

**B**UT what is good taste anyway, and who are we to say? I have recently spent several days in an up-to-date Mid-Western city, a city which, as its citizens are quick to tell you, is growing—I've forgotten how many thousand souls a year. I remember that city in my childhood as a quiet and charming old town, set down in the midst of rich farm lands to which it was indebted not only for its food, but for much of its wealth. What has happened to those farms? One may drive for miles to-day in either direction outside the city without seeing a single ploughed field. The farms are gone, and in their places are the subdivisions, flat areas of land, neatly divided into squares like a checkerboard. Straight rows of tiny new trees mark the lines where the streets are to be, stretching out for dreary miles for as far as one has heart to look. Periodically great square posts of

brick loom hideous in pairs, surmounted by round white balls which, it may be supposed, blaze forth at night with untold candle power of electric light.

'Don't exist. Live on this fine lot' reads the sign at the foot of one of these!

For as far as eye can see, nobody has as yet accepted the invitation. But they will. Dear me, yes! Long before I have an opportunity to drive that way again flocks of strangely shaped, expensively built houses will have crowded themselves in rows behind the tiny trees. The spaces between will have been paved; the lawns, green and trimmed, will have been neatly marked out by hedges and ornamented with rows of tulips. Gardens will have blossomed at the back, radiating precisely from concrete sundials all alike. The elegant gates at the entrance will have begun to sag a little. No need to exercise imagination. One need only contemplate the half-dozen other 'finished' additions in progressively more advanced stages of shabbiness between them and the city proper to be able to complete the picture. Drive through any of them, even the most carefully restricted and exclusive, and tell me whether the era of bad taste ended with the Victorians!

In those days at least the houses showed a certain unity of inspiration, the essence of which was comfort. But in our modern new additions the houses on a single street range in style everywhere from the grass hut of the South Sea Islander to the Italian villa of the Renaissance. But whatever style they profess to follow, the result on a subdivision is extraordinarily alike in every case—an effect of irregular angles, bizarre curves, juts, and misshapen windows which leave one wearily in doubt as to just which end is which.

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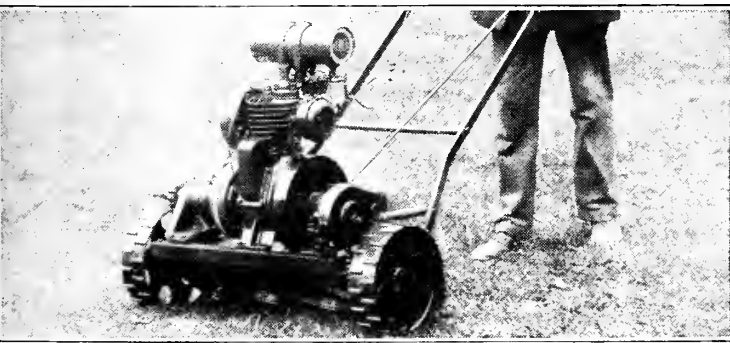
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## WHAT IS GOOD TASTE?

(Continued from page 380)

DOWN town in the city which I have in mind are still a few streets where the houses stand far back behind old cast-iron fences, their mansard roofs shaded by the trees of wide lawns, their inside shutters closed discreetly against encroaching traffic. They are houses which were honestly and substantially built for a future generation which scorns them. Their windows range in even rows either side their hospitable front doors. Their ceilings loom high, their rooms are comfortable and cool. They cost perhaps half what a good house on the subdivision costs, and will outlast it if they are allowed to.

The people who built them considered them good taste, and they were intelligent folk like ourselves—better read because they had more time to be. They were better builders because labor was cheaper and materials more plentiful. They built houses to live in, because they *did* live in them instead of in their automobiles. If the essence of beauty in building can be called the quality of appropriateness and usefulness, can it be said that they had a less clear idea of what this means than we?

Nor is good taste the perquisite of any one locality any more than of one time. The city I have been discussing happens to be a city of the Middle West. But its subdivisions are no different from the subdivisions of an Eastern city that happened to be rich enough and booming enough to build them in an equal length of time. We in the East are proud of our picturesque farmhouses and simple square manor houses. But it is

significant that where the era of prosperity of an Eastern city corresponds with the era of mansard roofs, it is mansard roofs which one finds there. A summer resort, for instance, built on the East coast in the sixties or seventies is built in the style of Middle West cities whose prosperity dates from that time, and by the same people, remember, whose fathers and grandfathers were responsible for the old Colonial houses we boast of. It is the rare person whose taste rises above that of his day.

NO, bad taste was not the exclusive right of the Middle West. Simply, the Middle West happens to have grown up during the era of what we now smugly call by that name. Just what we mean is difficult to say. Is it not true that for most of us good taste is merely the thing which at any given time is approved by the majority, or at least by the most emphatic group of the minority? It should be clear, on the other hand, that if there is any way of knowing what good taste is, it is by the contemplation of those things which have stood the test of time. Judged by the standards of honesty of craftsmanship, of usefulness and appropriateness, certain kinds of building and certain kinds of furnishing stand out after a hundred years or more as worthy of attention. Certain kinds do not. In justice to the Victorians, it would be interesting to know how some of the building vagaries of our day will compare in the minds of a future generation with the substantial dignity of the small-city house of the much-maligned seventies.

## WAR AND PESTILENCE IN THE PLANT KINGDOM

H. R. ROSEN

THE history of mankind is replete with tales of human privation, human suffering, and of life-and-death struggles, and the struggles of mankind find their counterparts throughout the whole realm of living things. Everywhere in nature there is constant struggle and warfare, and with the knowledge gained from such strife man is sometimes able to enrich his own life. Investigations that have recently been conducted on certain plant parasites serve as an excellent illustration of the continuous warfare between living things and show how a knowledge of this, properly applied, may be used to man's advantage.

For many years it has been known that various insect parasites that attack and destroy plants may in turn be attacked and destroyed by other parasites. It has also been known that microscopic parasites, commonly called germs, may sometimes be preyed upon by other germs. The new discoveries concern one of the most destructive plant pests to be found in this country. This pest belongs to that class of living things that are called molds or fungi and goes by the specific name of *Sclerotium rolfsii*. It is one of the worst thieves operating in this country, its field of operation being usually confined to the region south of the Mason and



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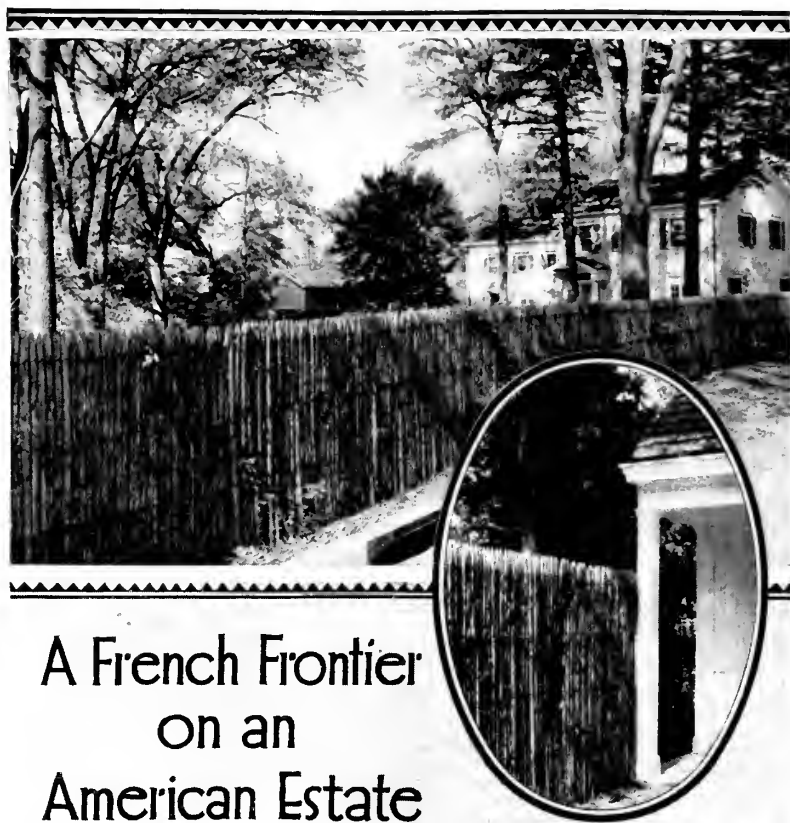
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## WAR AND PESTILENCE (Continued from page 382)

Dixon line, although it occasionally has been found in the more Northern states.

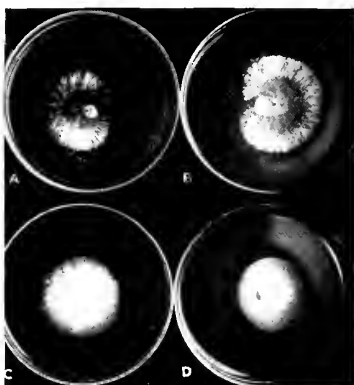
Sclerotium rolfsii is a soil inhabitant and, like most soil parasites, is capable of living a peaceful, law-abiding existence, gaining its livelihood from dead matter without destroying plant life and robbing man of the fruits of his labor. But unfortunately it simply will not stay good. It may remain perfectly quiescent for some time—even as much as several years—in any one particular spot, not attempting to steal its food from living plants, and living in peace with its neighbors. Sooner or later, however, it goes on the warpath, leaving destruction and ruin in its wake. This parasite is no respecter of persons in the plant kingdom. Unlike most parasites of this type, which confine their attacks to a few species of plants, often not more than one, this marauder takes its food from a large number of different plants. Vegetables such as tomatoes, Irish potatoes, sweet potatoes, beans, cabbages; fruits such as apples, peaches, grapes, watermelons; shade and ornamental trees and shrubs—all these are capable of being damaged or utterly destroyed by this fungus.

The spirit of lawlessness among humans which has become a regular epidemic within recent years, and which is believed by some to be traceable to the Eighteenth Amendment and to the Volstead Act, has its counterpart in the very destructive epidemic which Sclerotium rolfsii has occasioned within the past few years, although as far as the lawlessness of this fungus is concerned no one has yet claimed it to be due to Prohibition.

In 1928 it destroyed a very large per cent of the cantaloupe fruit in some of the most important centres where this crop is grown, and in 1929 it started its marauding early on various plants and was only cut short by extreme drought. Not only did it destroy the fruit in the field, but, what is far worse, it continued its destruction after the fruit was picked. So clever is this parasite that it can be present on what appears to be a perfectly sound cantaloupe and within twenty-four hours after shipment it will have completely rotted and destroyed this fruit. A crate of cantaloupes which represented choice, grade A fruit when picked might arrive at its destination as a soft, dripping, unsavory mass, thus robbing the grower not only of the cost of the cantaloupes but also of the cost of transportation.

This thief works in an insidious

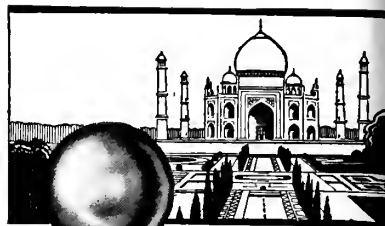
way. As one sees it in the soil, with its snowy-white, fluffy, delicate threads, spread out in a more or less fan-shaped fashion, it appears perfectly harmless, and as a matter of fact it frequently does no damage. Then suddenly it changes its mind, so to speak, and within a few days' time it will destroy a bed of snapdragons, or a large number of pepper plants, or almost any other plant that happens to be in its path. If one could only tell what it is that makes it change its mind, that makes a Dr. Jekyll turn into a Mr. Hyde, then we might be in a position to prevent its nefarious actions in a much easier fashion than is possible at present. We do know that it frequently goes ram-



Two different parasites in mortal combat. At A and B Sclerotium rolfsii is destroying the cotton-wilt parasite and at C and D the reverse has occurred

paging during exceptionally moist periods, but this is not always the case. Nor does it appear to take on its parasitic habits because it becomes hungry and has not sufficient food to supply its needs in the soil. What makes a human thief steal? Heredity? Environ-

ment? Groping its way along in the soil by means of fine, delicate threads and coming in contact with a living plant, be it stem tissue or a portion of the fruit lying next to the soil, it pierces the organ and in time kills it by the poisons which it produces within the tissues. Having thus overcome its victim, it proceeds to devour the parts attacked. So voracious is this highwayman that it does not stop in any soft, juicy place within the attacked parts, but, striking right and left between the cells or through the cells, it destroys and devours everything—protoplasm, reserve foods, and cell walls. This unfortunately means that the chemical substance known as cellulose, which gives firmness and rigidity to plant tissues, is completely broken down and disintegrated.



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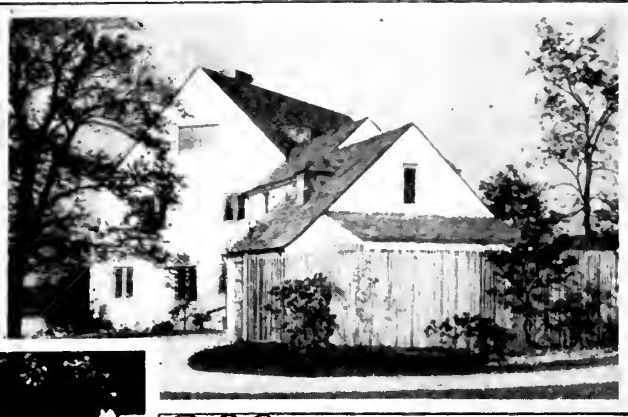
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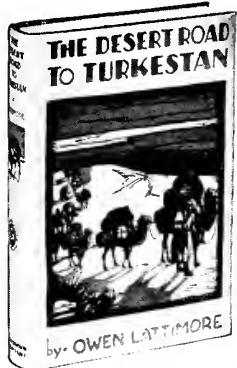
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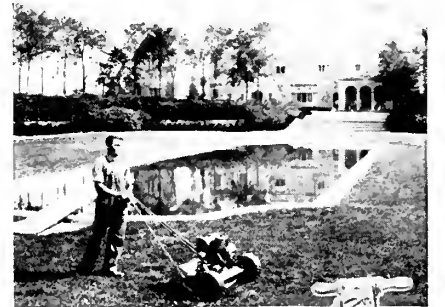
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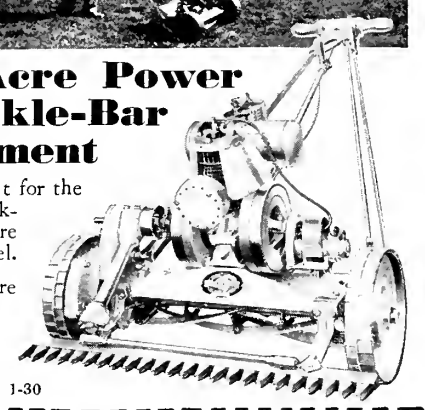
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## WAR AND PESTILENCE

(Continued from page 384)



A COMPARISON between a pot of soil infested with *Sclerotium rolfsii* and another free from this parasite. Note that about 70 per cent of the tomato seedlings have been killed in the infested pot

In this way the attacked fruit or stem soon decays and decomposes.

One curious thing that has recently been unearthed about this parasite is that it prefers to grow on things that have an acid reaction, and given a neutral or an alkaline medium it does poorly or not at all. If this is the case then, it is obvious that it could be easily controlled by simply adding lime to the soil. But here a most disturbing factor comes in which can sometimes completely upset the beneficial action of lime. For some years past it has been known that various types of living things can change, in the process of growth, an acid medium to a neutral or alkaline one and an alkaline medium to an acid condition. If that is true, then on any soil possessing microbes capable of changing an alkaline reaction to an acid reaction one might add lime in quantities sufficient to bankrupt an otherwise prosperous individual without materially reducing the attacks of *Sclerotium rolfsii*. On the other hand, on soils possessing other types of microbes, liming, when applied in sufficient quantity and at the proper time of the year, may be entirely effective in controlling it.

Another thing has recently been unearthed about this pest. That it can produce certain hard, brownish, rounded bodies, which resemble mustard or radish seed, has been known for some time. It has also been known that these tough bodies are very resistant to adverse weather conditions and that in those parts of the country which have rather severe winter weather it is these bodies which enable the parasite to pass through the winter safely. What has recently been discovered is that it is the germination of these bodies that is greatly influenced by the acid or alkaline conditions. In those parts of the country where the parasite overwinters only in the form of these small, seedlike

balls, it may be expected to be controlled much more readily than in other parts where the parasite lives over not only in this form, but also as living and growing threads. It has been found that liming or alkaline reaction has no great influence in preventing the continued growth of these living threads or runners. In other words, a treatment which may be effective in one part of the country may be practically useless in another. Of course it is only by a proper understanding of these natural forces that man can expect to cope with the various pests that beset him.

We are now ready to discuss the results that have recently been obtained with this parasite when it was grown in the presence of another. The latter happened to be the notorious highwayman which, aside from the boll weevil, causes more grief to the cotton grower than any other pest. It is also a soil inhabitant, known as the cotton-wilt microbe, and, like *Sclerotium rolfsii*, is a fungus. Unlike *Sclerotium* it can grow and multiply just as readily on alkaline or limy media as on acid ones. When these two are grown together a very curious phenomenon occurs. In media having acid reactions *Sclerotium* overgrows the cotton-wilt microbe and completely suppresses it. On the other hand, when alkaline media are fed to both, the cotton-wilt parasite not only holds its own but turns on *Sclerotium*, choking it with such avidity that no vestige remains.

With this knowledge at hand it is obvious that a new weapon has been discovered by which man may be enabled to cope more successfully with these adverse forces. It is as yet too soon to predict with certainty what the outcome will be, but the enlisting of one microbe to war upon another is a field offering tremendous possibilities.



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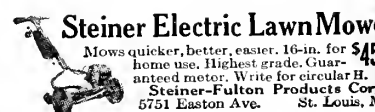
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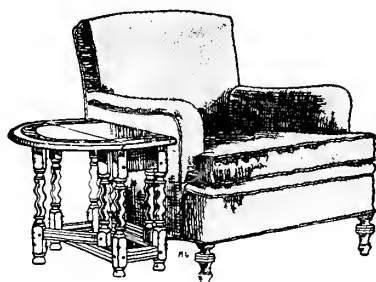
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...and what an interesting and useful companion for the lounging chair

BURLINGAME  
PUBLIC  
LIB.

**I**NFLUENCED by old world masterpieces, this selected group of Kittinger reproductions lends new dignity and charm to present-day home building.

A sofa of the Italian Renaissance executed by Kittinger in solid walnut, rendered modernly comfortable with finest curled hair upholstery and down-filled cushions... an exquisitely carved Tudor oak fireside chest of many uses, copied in detail even to the grapevine and Tudor rose design... a stately chair with linenfold panel back famous in English period designing... a beautifully proportioned coffee table of Charles II influence in walnut with carved top, drop leaves, and gatelegs that arouse comment for beauty and utility... all pieces of authentic design and finest craftsmanship, priced within the reach of modest incomes.

You can add similar Kittinger groups to different rooms throughout your home... steadily replacing furniture that has outgrown its usefulness in present-day standards of living. There are over six hundred pieces in the Kittinger line... all of heirloom design and workmanship... principally in solid walnut, mahogany, oak and maple.

Visit our nearest showroom... either alone or with your decorator or dealer if you desire... and let our representatives help you in a careful selection within your means. In New York—at 205 East 42d St.; in Chicago—at 433 East Erie St.; in Los Angeles—at Factory Showroom, 1300 S. Goodrich Blvd.; in Buffalo—at Factory Showroom, 1893 North Elmwood Ave. For literature, address Dept. 204, North Elmwood Ave., Buffalo, N. Y.



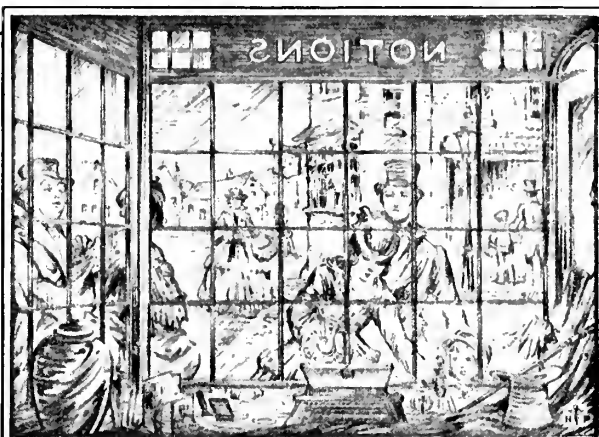
# KITTINGER

Distinctive Furniture



# Window

Mary Jackson Lee will show you on these pages each month the best of the new things found in the shops



# Shopping

We cannot purchase for you, but for your convenience the address of the shop mentioned is given at the end of each item

THE boudoir clock in Figure 1 has a suggestion of the modern in its simple case—a block of glass—which allows you to look directly into the works. It comes in clear glass, peacock-blue, rose, yellow, or green to fit in with the usual range of bedroom colors.



FIG. 1

About 2 $\frac{3}{4}$ " square, it is an excellent size for desk or dressing table, and it has a twenty-four-hour movement that will keep excellent time. It happens to be quite miraculously inexpensive, \$4.25, postpaid, but in spite of the price it is so good-looking that one might give it as a little congratulatory gift to some sweet girl graduate. — AMY B. HISS, 7 West Chesapeake Avenue, Towson, Maryland.

THERE are many types of traveling cases, but all too often they are bulky and contain extras which we do not actually need. That is why the case shown in Figure 2 seems one of the best we have ever come across. It is small, compact, and flexible, and if you do not happen to want the furnishings it contains you may get it unfurnished and put in your own toilet articles. The zipper fastening is always convenient and especially so in this case,

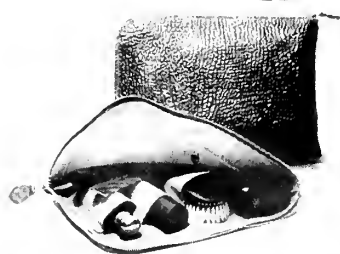


FIG. 2

since it opens down the side as well as across the top, which makes everything very easy to get at. This is the sort of case a man would really use and appreciate, and women who are traveling light and must dispense with elaborate toilet paraphernalia would be equally appreciative. It comes in fine shark-grained leather, black or brown, and it is lined with moisture-proof cloth, with a side pocket for face cloth and soap. The fittings include a military brush, toothbrush tube, comb, shaving-brush tube, toilet-water bottle, and a covered box for shaving and dental creams. There is also room for other small articles to be tucked in. The price, unfitted, is \$5.00, or \$6.95 with the fittings. In genuine black pin seal, the price is \$8.65, unfitted, and \$10.65 fitted. These prices include postage. — DANIEL LOW & COMPANY, Salem, Massachusetts.

NOTHING that I can at the moment think of contributes more to the spirit of a party than appropriate favors. So if you're giving

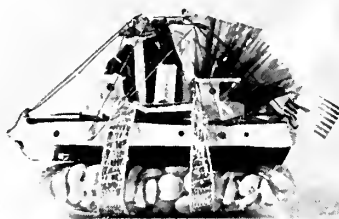


FIG. 3

a *bon voyage* party, — and what is more hilarious? — how about the place cards in Figure 3? Each one is a jolly little wooden steamer tied up with a tiny packet of candies in gay red, white, and blue pleated cellophane. I must, as usual, warn you that the photograph does n't half do it justice, because it does n't show the colors, but it does look very jaunty, to my way of thinking. The name is to be written on the card at the upper right. Over all this measures about 3 $\frac{1}{2}$ " long, so that a number of them would be effective on a table. Postpaid, they are \$9.50 a dozen. — LE MOUCHOIR, 757 Madison Avenue, N. Y. C.

DISTINCTIVE, with a slight peasant feeling, and yet with more sophistication, is the German 'rustic linen' in Figure 4. It is made of oyster-color round-thread linen crash with colored stitching forming the gay plaids which make a charming background for any of your favorite pottery and colored glass. There are four color combinations — blue-green, yellow-blue, yellow-green, and red-blue. One could n't possibly say what one is most entertaining, but



FIG. 4

I like the blue-green. However, with blue glass the red-blue would be stunning. The colors are fast and the linen launders most satisfactorily. It is of such excellent quality that it will give year after year of hard service. You will perhaps be relieved to find that these sets are made for real tables and real families, with a generosity of size that men, particularly, like very much. The 63" x 80" cloth, with a dozen 18" napkins, is \$26.00. The 63" x 90" cloth, with a dozen 18" napkins, is \$29.00, and the 63" x 108" cloth, with a dozen 18" napkins, is \$32.00. These prices include postage. — MOSSÉ, INC., 750 Fifth Avenue, N. Y. C.

A LUXURY, perhaps, but a necessary luxury, are special blankets for this time of year. With a minimum of bulk and weight, they give that touch of warmth that is essential to comfortable dreams, even in midsummer. And now they come in such luscious colors, — green, lavender, peach, blue, rose, and gold, — to blend with

the fresh-toned sheets. Some very fine ones I have found are all wool, about the weight of dress flannel, and are bound at the ends with matching satin ribbon. They are as soft as soft, and if properly washed will remain so indefinitely. In the single- or twin-bed size, 60" x 84", they cost \$5.44 each, while the full size, 72" x 84", is \$6.44. These prices include delivery east of the Mississippi. West of that point, postage is extra. — R. H. MACY & COMPANY, 34th Street and Broadway, N. Y. C.

REFRESHING in pattern and in color is the Wedgwood plate in Figure 5. The drawing is up-to-date, yet quaint; the blue of the lily-of-the-valley — or is it bleeding heart? — and the orange of the daisies, as well as the green leaves and stems, are clear and effective against the creamy body, but are so restrained in quantity as not to be tiresome. I would forecast that a luncheon table set with it, perhaps even with a centerpiece of the always lovely calendula and bachelors' buttons, would be quite breath-taking. So



FIG. 5

that you really could see the design, I've shown only a plate, but this is an open pattern with a variety of pieces. The 10" plates are \$15.00 a dozen, the 9 $\frac{1}{4}$ " plates are \$14.00; the 8" size is \$12.00, while the 6" size is \$10.00. Cream soup plates and saucers are \$28.00 a dozen. After-dinner coffee cups and saucers are \$16.00 a dozen, while teacups in the graceful Wedgwood shape, with saucers, are \$18.00 a dozen. This is the



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# *Rust-proof Tanks of* **EVERDUR METAL**

*now available in Gas Water Heaters*

*made by* AMERICAN RADIATOR COMPANY



**E**VERDUR Metal (strengthened copper) is the latest development for Tanks of welded construction. It combines the strength of steel with high resistance to corrosion. These properties and its weldability led the American Radiator Company to adopt Everdur for special model Hotcoil Gas Water Heaters.

EVERDUR has been subjected to every conceivable test and Hotcoil Heaters with Everdur Tanks have given perfect service in all sections of the country during the past year. Each welded Everdur Tank is tested to 300 pounds pressure.

Brass pipe is now in general use everywhere. Used with a rust-proof tank, rust troubles are completely eliminated from the system and a plentiful supply of clear, clean water is assured.

The durability of Copper and its alloys saves upkeep expense. It will pay you to select equipment, such as a water heater, on the basis of durability instead of price. The American Brass Company, General Offices, Waterbury, Connecticut.

Reg. U. S.

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Pat. Off.

**EVERDUR . . . Strengthened Copper**  
*a new* **ANACONDA METAL**

PRESENTING

# ORCHID

*Fresh and Exquisite*



The Orchid design is exceptionally beautiful in hollow-ware. All the exquisite pieces are pictured in the Book of Orchid. Send for it.

HERE is Orchid—a new and thrilling achievement in silver design!

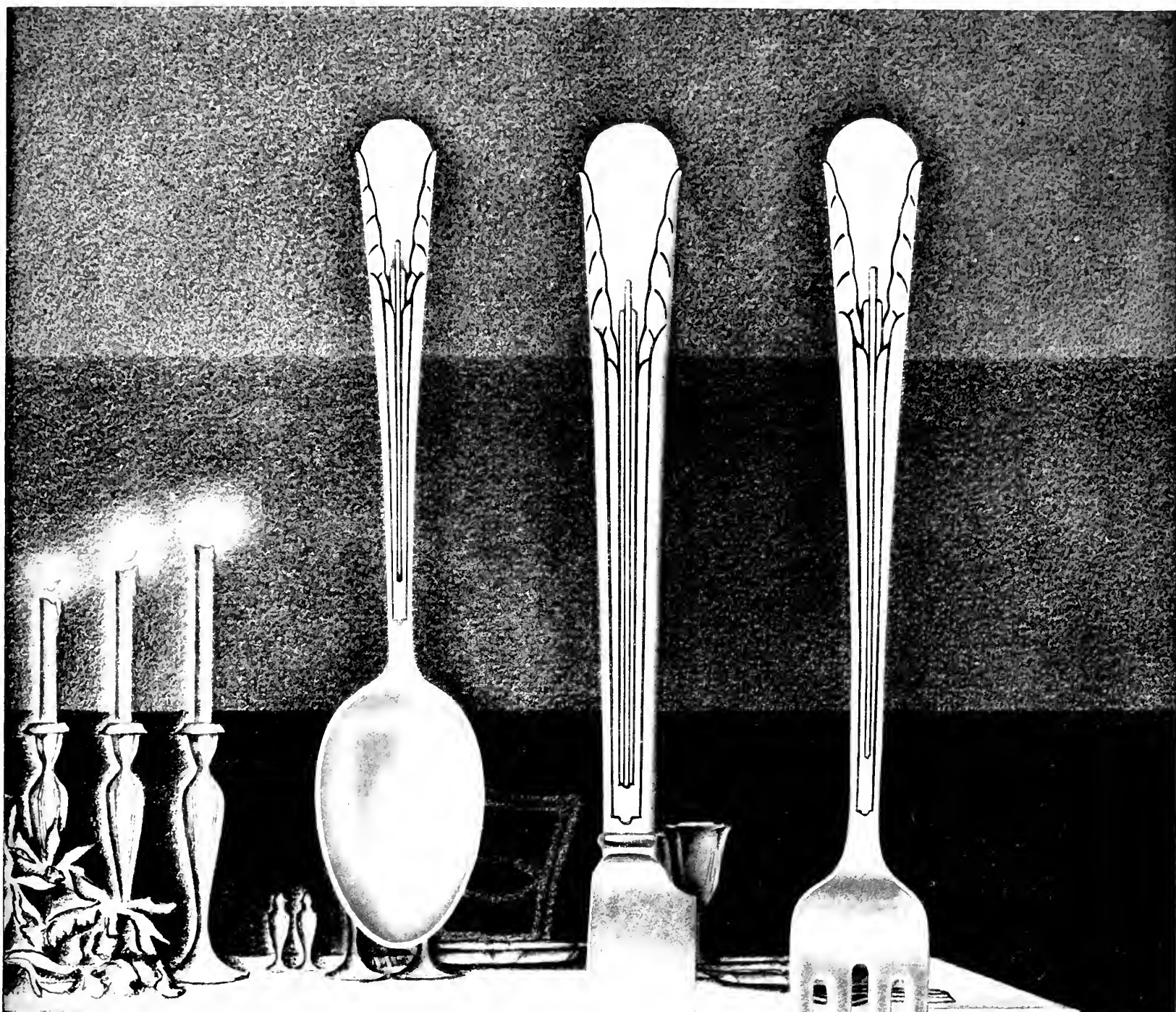
Turning from period patterns and accepted traditions, the artist has taken an exquisite theme from Nature and interpreted it with consummate art.

Beauty like this will live — as a solid silver pattern should — through changing vogues and passing fashions. And how perfectly this design, like lovely flowers themselves, adapts itself to any type of dining room. Was it not a happy inspiration which gave to this pattern the name of earth's most precious flower—the symbol of the beauty, luxury and elegance of modern life?

*Orchid's Cost? So Moderate!* Six teaspoons are but \$11.50.

## INTERNATIONAL

FINE ARTS



Twenty-six piece set (8 teaspoons, 4 knives, 4 forks, 4 bouillon spoons, 4 individual salad forks, 2 tablespoons) \$78. And for only \$255 the hostess can purchase a correct, formal service for eight.

Orchid is now on exhibition at your jeweler's. See it at your earliest opportunity, and write for the beautifully illustrated Orchid Book which tells you the full story of the new pattern. Also let us send you "Correct Table Silver—Its Choice and Use"—a book of valuable suggestions on the selection of an adequate silver service. Send your name and address and thirty cents to Dept. H. — 6-30 and both of these attractive books will be mailed to you.

*The knife and fork shown here are the new "Fiande" (trade mark) type. Made exclusively by the International Silver Company. The conventional long-bladed knife and dinner fork also are made in Orchid.*

STERLING *Wallingford*  
Connecticut

DIVISION



*Here is the superb Orchid Tea Service. Note the unusual grace of line and charm of detail. What a magnificent gift for a bride.*



## Window



## Shopping

## at olson's

NOVELTY  
ASH TRAY

This good natured pelican's roomy pouch can be utilized as an ash receiver or cigarette holder. Made of statuary bronze or composition silver.

\$1.95

PINCH  
BOTTLE

## Matching Glasses

Danish hand-blown green glass with exquisite overlays of genuine pewter in a classic grape cluster motif by the famous studios of Just Andersen.

Bottle ..... \$7.50

Glasses \$1.75 ea.

can be purchased separately

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COMPANY  
Broadway at 79th Street, N. Y.



## FLOWER VASES FROM MURANO

Centre Crystal and Gold \$18.00  
Right Amber and Blue Trim 16.00  
Left Venetian Green 12.50

Expressage Collect

**MRS. WILTBANK**  
764 Madison Avenue New York City

Carry Your Own INDIVIDUAL ROBE  
for Charabanc and Steamer

About 38 x 60 inches. Countless colors. \$15.50 postpaid  
"Avoca" Handwoven Irish Woolens  
CAROL BROWN, Importer 91 B Charles St., Boston

kind of china one might purchase for one's self, or for a nice usable wedding gift, if you have that problem on your mind. Prices include packing; express is collect. — THE LITTLE GALLERY, 29 West 56th Street, N. Y. C.

JUST the other day I had a letter from someone who thought she would try out 'this modernism' in a summer house and wanted some small pieces to start with. If one is interested in the particular phase of modernism that emphasizes practical unadorned simplicity, surely there is no place for which it is better adapted than a country house. Take the nest of three, packed ready to ship by express collect, is \$21.50. Finishing costs \$6.00 additional. The top table measures 9" x 18" and stands 21" high, so that all are useful for such social gatherings as one anticipates for vacation time. — COLORTONE FURNITURE SHOPS, INC., 193 Lexington Ave., N. Y. C.

or other simple things one is likely to have in the country. These are jolly when they are stained or painted, with the lining and the edges in a contrasting color. A black outside with a red lining is a stunning combination, but perhaps it is so familiar as to be a little tame. You may indulge your fancy as you like. I prefer the light maple stained finish, with black bandings or an entire lining of color. Unfinished, the nest of three, packed ready to ship by express collect, is \$21.50. Finishing costs \$6.00 additional. The top table measures 9" x 18" and stands 21" high, so that all are useful for such social gatherings as one anticipates for vacation time. — COLORTONE FURNITURE SHOPS, INC., 193 Lexington Ave., N. Y. C.

WHATEVER we may think of the Soviet government, we must all agree in admiring the stunning

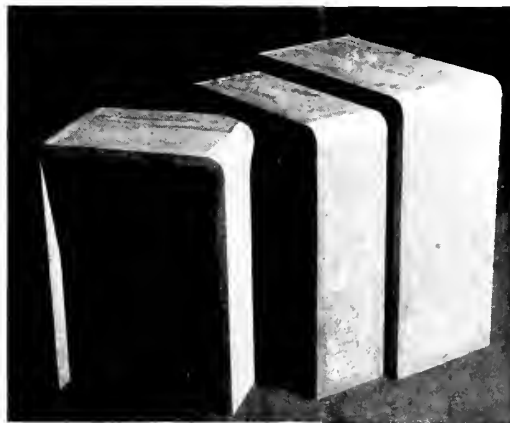


FIG. 6



GENUINE MAPLE—Unfinished  
Furniture for every room may be finished to your order.

Hitchcock Chair \$14.50  
Chippendale Mirror 14.00  
Duncan Phyfe Table 29.00

Crated, F. O. B. New York

**HEARTHSTONE**  
FURNITURE COMPANY, INC.

224 East 57th Street New York

## UNIQUE SUMMER BAGS



Chinese hand-carved 10" bone top. Material Skinner's crepe in all white or dyed and dyed any shade,—coral, jade, etc. Scarf 20" x 45" to match any bag—\$6.50.

Price \$12.50

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SCHOOL OF EVERYDAY ART

Style Advising—A New Profession for Women.  
Limited Enrollment. References Required.  
739 Boylston Street Boston, Mass.

ESTABLISHED 1810

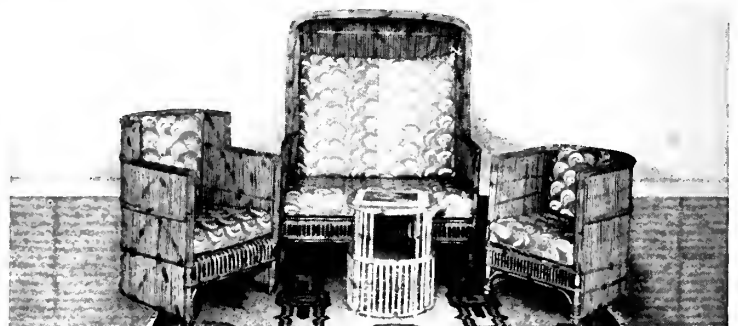


YOUR feathered friends will appreciate this graceful Bird Bath and their grateful songs will add much to the pleasure of your garden. A bench, a colorful jar—or any of the Galloway productions for Garden, Sunroom or Porch give that essential touch of enduring beauty.

Catalog on request.

**GALLOWAY**  
POTTERY

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Decorative  
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# Hardware may reflect your own good judgment

IN THE BUILDING of a house you can make sure of complete satisfaction only by sharing with the architect the responsibilities of planning and specification. A home must be much more than a beautiful residence. Its arrangements must suit exactly your individual mode of living. Its equipment must reflect your own good judgment. By giving added charm to a home and by assuring the perfect operation of its parts, Sargent Hardware will help you realize your fondest aims in building.

If you are planning to build, send for our free illustrated booklet, "Hardware for Utility and Ornamentation." You will find it interesting and instructive. Here is shown a Colonial rim lock authentically reproduced. A strap



*This interesting interpretation of English architecture is substantial, comfortable and, above all, livable. Seeburger & Rabenold, Architects, Philadelphia.*

hinge of wrought-iron finish adapted from the Spanish. Knobs, escutcheons, latches, knockers that are entirely appropriate for early American or English or Norman architecture.

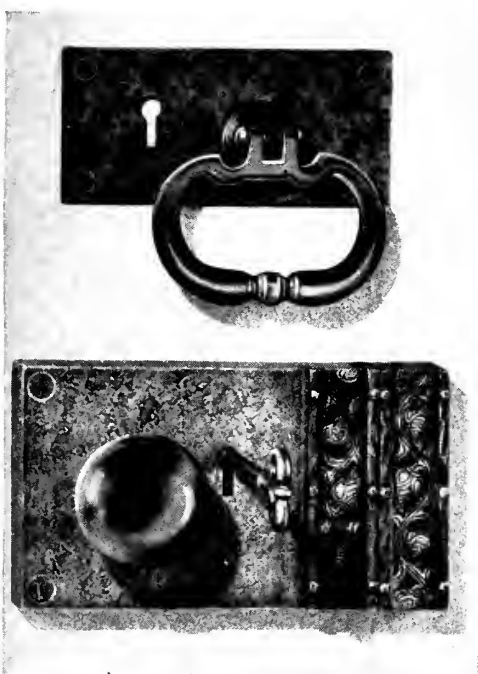
Of solid brass or bronze, the lasting, smooth operation of Sargent Hardware can be taken for granted. Its excellent quality removes all danger of rust-streaked woodwork, sagging hinges, worn-off surfaces. With Sargent Hardware, doors continue to latch exactly. Knobs turn easily and quietly. And Sargent locks give maximum security. A complete installation of Sargent Hardware will reflect your own good judgment and prove itself a permanent, worth-while investment. Sargent & Company, 29 Water Street, New Haven, Connecticut.



*On the entrance door is used this special Sargent design, solid, permanent and artistic. It connects with the rugged Sargent cylinder lock.*



*A Sargent lever handle in the Yarmouth design, used on interior as well as certain exterior doors, gives a graceful and unusual touch, thoroughly in agreement with the dwelling.*



*For interior doors in the English residence, this Sargent rim lock is particularly appropriate. Adapted from an Elizabethan original, it is wrought of enduring bronze.*

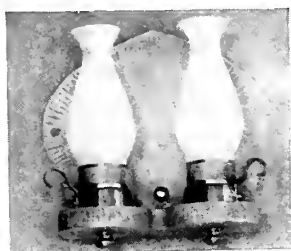
## SARGENT

LOCKS AND HARDWARE

## Window



## Shopping



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Dale's quality lighting fixtures are sold on the "Direct-to-You" Plan at a substantial saving. All styles and periods. Write for photographs stating type of house. Address Dept. No. 2.

EST. **DALE** 1884  
LIGHTING FIXTURE COMPANY  
103 WEST 13TH ST. NEW YORK CITY

lacquer trays shown in Figure 7 which are shipped to this country from Russia. Their coloring is quite gorgeous and it is difficult to believe that they are really as economical and practical to use as the more ordinary trays we are accustomed to buying. They come in several different sizes in



FIG. 7

black, red, or green, with flower or print design, and with either a pie-crust or plain oval edge. The lacquer is impervious to spill alcohol or burning cigarettes, which, at times, is a decided asset, as is also the fact that the trays are very solid and do not buckle. Here is just what hostesses ought to want in sixes or eights in the three colors for Sunday-evening entertaining. The largest size, 27" x 22", comes with the pie-crust edge only and costs \$11.00. The other sizes may be had in either pie-crust or plain oval style at the following prices — 21" x 27"

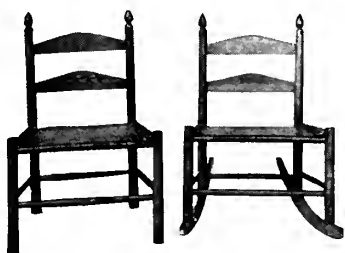
for \$6.50, 18" x 14" for \$5.50, 14" x 11" for \$4.00. These prices include packing, but express will be collect. — ENID JOHNSON, 420 Boylston Street, Boston.

DRESSING by yellow candle-light is almost a myth, so fast have modern inventions simplified, or complicated, life. But candles have n't lost their fascination. The one in Figure 8 is n't real, but at least it is entirely danger proof. It's just a variation of a flashlight: by turning the candle you switch on the light. It seems to me such a cunning and convenient little bedside light to use when you have n't a lamp close at hand. And can't you imagine



FIG. 8

that a child of six or seven, just beginning to go about the house in the dark, would simply love it? Going up to bed alone in the dark would lose all its terrors if this were in hand. The candle is, of course,



### Slipper Chair and Rocker

THIS chair and rocker are authentic, hand made reproductions, faithfully copied from interesting originals. They are only 28" in height and the seats are just 14" from the floor. Made in Maple, finished in either Antique Maple, Walnut or Mahogany, with split seats, and decorative as well as useful. The chair is \$10. and the rocker \$12. f. o. b. Harrisonburg, Virginia. Undoubtedly you will want both pieces.

Our literature is just full of interesting pieces which our craftsmen reproduce by hand. Shall we send you a copy of our complete catalogue? Enclose twenty-five cents, coin or stamps, to cover cost of mailing.

VIRGINIA CRAFTSMEN, INC.  
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Authentic handmade reproductions of antiques



### EARLY AMERICAN WALLPAPER

Send for our portfolio collection of authentic copies of Colonial and Early American Wallpaper. Prices range from 75 cents to \$2.50 a roll, all sun-tested colorings. An historical background with each paper. \$1.00 deposit required.

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### TERRACE, ROOFGARDEN, YACHT and SUN PARLOR FURNITURE of DISTINCTION



Comfortable Wheelbarrow Chaise Longue—for the Terrace—covered with sunfast and waterproof materials.

We are makers of Wicker furniture for the new Breakers, of Palm Beach, The Dunes Club, Miami Biltmore, Hotel Commodore and most prominent clubs and homes in America.

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**Grand Central Wicker Shop Inc.**  
217 EAST 42 ST. NEW YORK

### AEROLUX VENTILATING PORCH SHADES



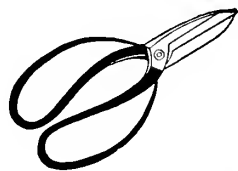
### Cool Privacy

AEROLUX Shades make your porch a cooler, more delightful place to entertain or relax... in pleasant privacy. Full ventilating... permitting free air circulation, yet excluding sun glare and heat. Attractive, weatherproof colors... solid tones, vertical or horizontal stripes. Easy to hang and adjust; will not whip in wind. Standard sizes fit most porches. At better department and furniture stores.

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### GARDEN SCISSORS



In keeping with the latest vogue for colors, even the humble pruning shears have donned a resplendent coat of red. They are made of the finest steel, most attractively set off by red lacquered handles.

\$1.50 the pair

### YAMANAKA & CO.

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CHICAGO WASHINGTON BOSTON



as pied as Joseph's coat, these green, yellow, blue, mauve, brown cocks all bear vivid orange tails! sounds giddy but is really stunning. 9.00 doz. a handsome shaker to match 5.25 each



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378 Delaware Ave., Buffalo, N. Y.

For Graduation  
Charming gifts in imported jewelry. From \$2.00 up.  
Peck-In Gift Shop  
124 Mt. Vernon St. Boston, Mass.

"Oh, I'm so sorry, dear! It will run clean in just a minute."

"Anything else I can get you, dear?" "No, thanks. Everything's just fine."



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## Do you offer your guests apologies... or the COMFORTS THEY EXPECT?

**A**N apology every time guests wash their hands! Makes you almost hate to be hostess, doesn't it?

So unnecessary, too—now that the new Chase Copper Water Tubing makes it such a simple, economical matter to replace worn-out, rusted water pipes. This remarkable product does away with slow-running water, rust-ruined laundry and costly makeshift pipe repairs for good and all!

You see, Chase Copper Water Tubing is *flexible*. It comes in long coils that your plumber can easily bend to suit the course of the water line. Instead of ripping out walls, floors and tiling to lay the whole line bare, he usually makes a small opening . . . perhaps lifts one of the floor boards. Then he runs the Tubing *down through the wall* . . . bending it here and there (instead of using fittings) when the direction changes. Often he doesn't

even bother to take out the old rusted pipe . . . just runs the Tubing beside it. When he does have to make an occasional joint, he uses special Chase Copper Water Tube Fittings that go on quickly.

Simple, isn't it? And look what it saves—plumber's time, damage to your house . . . and the many expensive fittings you'd need if you used rigid pipe.

More than that—you've an *absolutely rust-proof water system*. Chase Copper Water Tubing cannot rust, for it's 99.9% pure copper. It will give you clean, clear water at full pressure as long as your house stands!

How much will it cost? That depends on your particular water system. Just ask your plumber. He'll be glad to estimate exactly how little it will cost to completely modernize your home with Chase Copper Water Tubing and Chase Copper Water Tube Fittings.



The mark that is stamped on all Chase plumbing products



CHASE COPPER WATER TUBING comes in a coil, bends around corners, and is 99.9% pure copper. Chase Copper Water Tube Fittings are marked and guaranteed.

NEW HOUSES. When a new house is being built, and open walls make pipe easy to install—use Chase Alpha Brass Pipe.

# CHASE COPPER WATER TUBING

A PRODUCT OF CHASE BRASS & COPPER CO.—Incorporated—Waterbury, Conn.

Chase Leaders and Gutters—Chase Bronze Screen Cloth—Chase Plumbing Supplies—Chase Copper and Brass Sheets, Tubes and Rods for every industrial purpose

## Window



## Shopping



The Hong Kong Club Chair famous throughout the Far East, is imported direct to you. Made of the finest rattan peel and best construction ever put on the market. Height 32". Seat Depth 19". Packed for safe shipment anywhere.

Specially Priced at \$14.50

Catalogue including many other designs sent upon request

**Gunn & Lathford, Inc.**

ORIENTAL IMPORTERS  
323 5th AVENUE, NEW YORK



Beautiful and delicately executed conventional design in the 18th Century manner. Excellent for Spring and summer use. Catalog "B" on request when decorator's name is mentioned.

**Venezian Art Screen Co., Inc.**  
540 MADISON AVE., NEW YORK, N. Y.  
Between 54th and 55th Streets

THROUGH YOUR DEALER OR DECORATOR

### FAIRYLAND FIGURES

for Lawn and Garden

Beautifully made of fine terra cotta, hand-painted, true to Nature. Gnomes, animals, toadstools, delightful groups. Send 10 cents for illustrations 5.



Hand-made reproductions in brass, copper, tin, and pewter of old lanterns, sconces, and wall brackets, with candle or electricity.

"FAIRYLAND COMPANY"

793 No. Oak Drive, Bronx, N. Y. C.



### The Toddle Dress

keeps her still a baby  
Hand-smocked and finely made in colors. Modestly priced \$2.00 to \$4.00.

Miss Cannon's Shop  
32 Brattle Street  
Cambridge, Mass.



always white, but the holder may be brass, or enameled rose, blue, green, yellow, or orchid. It stands just 5½" high. Including the battery, the price is \$1.00, postpaid, and you may purchase replacements for a very small amount. — CHILDHOOD, INC., 215 East 57th Street, N. Y. C.

THE fragrance of balsam stirs in most of us the happiest memories of days spent in the open, so that we have but to sniff it to imagine ourselves wandering again through dark woods where balsam firs lift their tips into the hot sunlight. Too often balsam pillows are so unattractively covered that we prefer to forego the pleasure of their fragrance rather than keep them in sight, but here in Figure 9 is one whose cover is harmoniously appropriate. Made of the softest shade of green silk, the cover is quilted with the pattern of three fir trees surrounded by a simple border. It is the sort of pillow that would feel equally at home on a dressy chaise longue or a

plain library couch. And wherever you place it there will be pleasant memories waiting for you. This work is done by the handicapped women of Vermont and the pillows are excellently made. They measure 13" x 18" x 3" and are covered with a fine grade of green silk. The price is \$8.00, postpaid, and the pillows may be refilled with fresh balsam for fifty cents. — VERMONT HANDICRAFTS, Woodstock, Vermont.

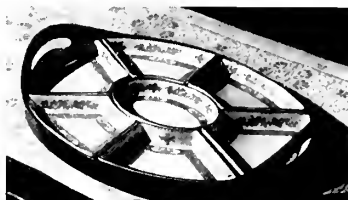


FIG. 10

CELERY and olives are not new, but as *hors d'œuvres* they are a fashion and really ought to be served in special dishes like the English hors d'œuvres tray shown in Figure 10. With button onions, anchovies, and the innumerable delectable specialties,

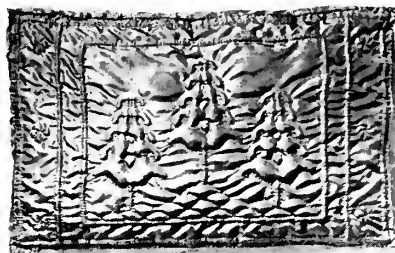


FIG. 9

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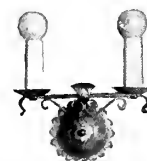
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recipes for which every hostess guards with her very life, they usher in a dinner with a zest that lasts the evening. As the picture shows you, this arrangement consists of an oval wooden tray, of walnut, with seven partitions of a mellow white china bordered in blue. It is 17" long and 12" wide and sells for \$35.00, express collect. This is formal enough for a pretty highly organized town house, but it would be quite at home in a simple country place. For that reason, and also because it has such a distinctive, 'you never saw anything just like me before' air, it would make a marvelous wedding present. No one would ever have two of them, and almost anyone would adore using it. — ALICE H. MARKS, 19 East 52nd Street, N. Y. C.

You can see, can't you, that it has a Directoire feeling? And can't you imagine it on a black and white linoleum or tile floor? One might make it an important point in an entrance vestibule and quite forget its real responsibilities. It

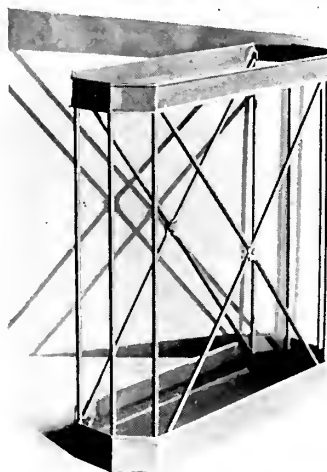


FIG. 11

is 19 1/4" long by 6 1/8" wide and stands 21 1/4" high. Ready to send by express collect, the price is \$18.00. — MRS. WILTBANK, 764 Madison Avenue, N. Y. C.

FAUCETS are primarily utilitarian, but there is n't any reason why they should n't be ornamental as well. In the kitchen, perhaps, severity should rule, but in the garden, surely, and in the flower-room or sunroom, we may permit ourselves a little amusement. 'Mistress Mary, quite con-

SLOWLY, but ever so surely, umbrella stands are creeping back into use. A hall may look very formal and smart without one, but the arrival of a caller on a rainy day always means a dash to the kitchen, unless you prefer nonchalantly to allow your floors, rugs, and even wallpaper to be ruined by a dripping 'portable pent house.' Self-defense, perhaps it was, that prompted some clever person to design the umbrella stand in Figure 11. At any rate it serves a splendid purpose, and, unbelievably, it even has flair. It is made of tin, enameled dull black and accented with lines and rosettes of dull gold.

## portable wheelbarrow chaise longue

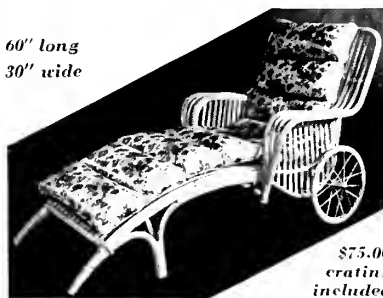
of stick reed in green or natural color. complete with moisture-proof cushions in plain or flowered fabric.

## bockwell shop

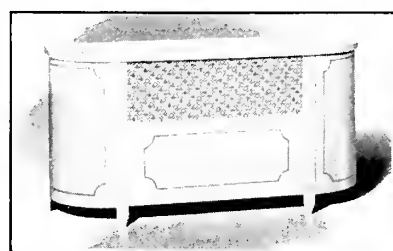
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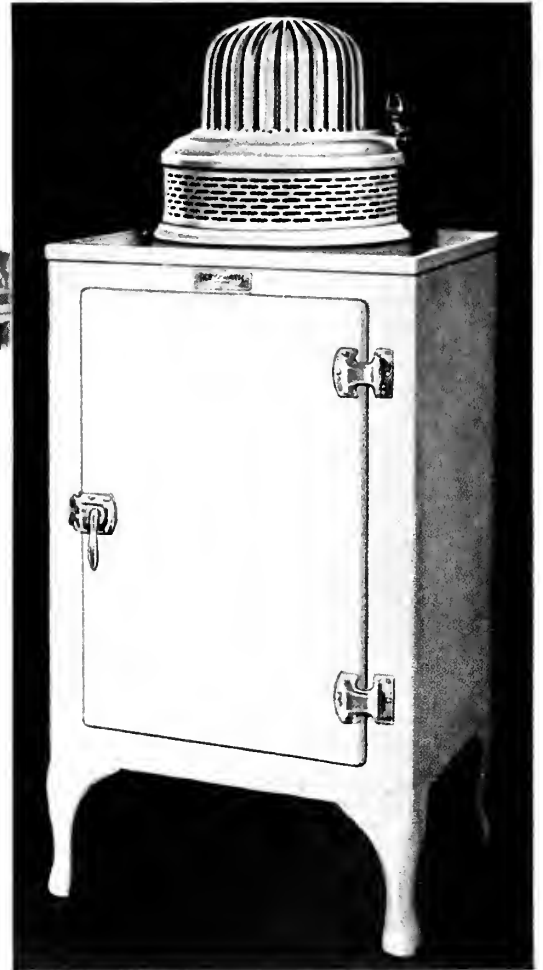


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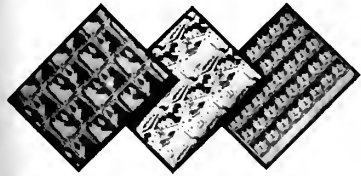
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trary' is the theme of the handle of this faucet, Figure 12, while the spout is encrusted with her flowers. The model was made by Joan Gichner Kendall, of the faculty of the Rhinehart School of the Mary-



FIG. 12

land Institute of Art. The mechanism of the thing, the washers, valves, and so on, are standard and can be repaired by any plumber in case, after long use, a leak develops. This faucet is made of the first-grade brass with just a bit of copper to enrich the color. Use will give it a patina that will make it triply attractive. Mistress Mary stands 5" high. Postpaid, this will be sent anywhere in the United States for \$8.00. — MALCOLM'S, 524 North Charles Street, Baltimore, Maryland.

WE all know the sort of garden hose reel that must be entirely unwound before the hose can be

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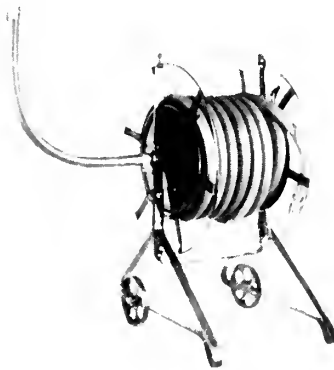


FIG. 13

enjoyment we all get from wielding a hose provided we can be spared the effort of struggling with its knots and kinks. The reel is compact, weighing about twenty pounds, and is shipped



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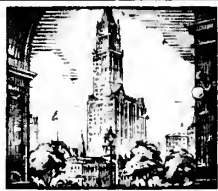
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## Shopping



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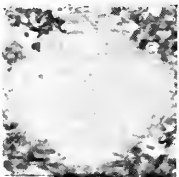
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ready to assemble by inserting and tightening four bolts. It is 28" in height, and will hold 150 feet of  $\frac{5}{8}$ " hose. The price is \$7.50, including express charges. — ANKER-HOLTH MANUFACTURING COMPANY, Port Huron, Michigan.

THE seat of this chair, Figure 14, is made of corn husks twisted and woven to make a strong, springy, comfortable webbing that suggests



FIG. 14

rush seating, although it is much less expensive. With its sturdy frame of white oak and ash it is a chair of individuality. In purchasing for camps and cottages there's always a place for pieces like this that will fit in anywhere — upstairs, downstairs, or out of doors. Painted bright red, yellow, or blue it would be amusing for a breakfast terrace, and it would be quite appropriate for a dining-room proper. As a matter of fact

I have seen chairs like this, painted black and touched up with gilt, rubbing elbows with furniture much higher in the social scale. Since the proportions of a chair are so important both to its beauty and to its comfort, here are the full measurements of this one. Over all it is 34" high; the height of seat is 17", the width is 17", and the depth is 13 $\frac{1}{2}$ ". The price is \$9.00, packed to send by express collect. As you may suspect, it comes from the Southern mountains, the source of so many things of rustic charm. — HENRY C. MEYER, 119 East 34th Street, N. Y. C.

IT is with some embarrassment that I am showing you still more ash trays — yes, ash trays. In defense it must be said that everyone always needs more than he or she has and also that these are unusually attractive as well as different (Fig. 15). They are French tôle or painted tin and copy in line the large oval bowls that were originally used for the washing of wine glasses at the table. Even the niches for the stems are reproduced on these. The colors in



FIG. 15

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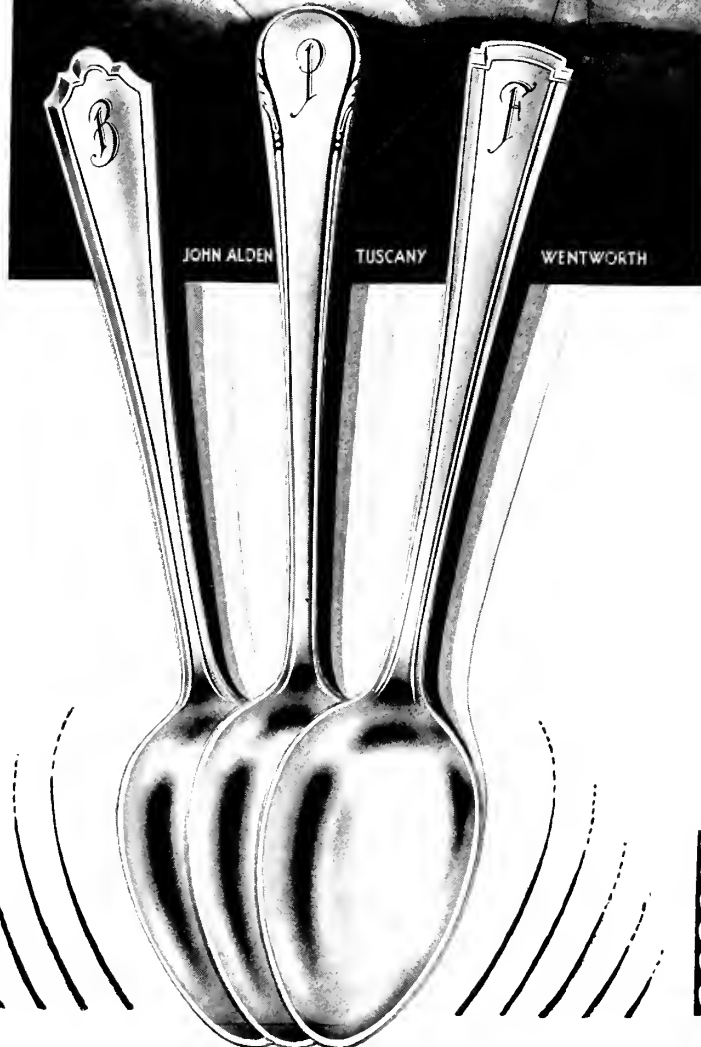
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STUDIOS

252 Lexington Ave., at 35th St., New York

which they come are quite stunning — deep red, yellow, and green — and the fine decorations in antique gold are nice in detail. They measure about 3" long and perhaps 2" wide. If you have rather formal rooms but still need practical unbreakable ash trays, these are better than you could hope for. The price is \$2.50 each, postpaid. Don't fail to notice the cunning ring handles. — CAN-DLE-LUXE SHOP, 586 Madison Avenue, N. Y. C.



FIG. 16

DURING the summer months we instinctively object to making up our beds with more blankets than necessary, and yet there are many cool nights when we long for an extra covering to pull over us. The Piccadilly Print puff shown in Figure 16 was designed to meet just these emergencies. Cool and summery in effect, it is filled with lamb's wool and thus gives real warmth in spite of its light weight. The enchanting

English print with which it is covered comes in many different color combinations, and bedspreads may be had to match, paneled, ruffled, and distinctly smart in appearance. Among the color combinations available are rose and gray, blue and pink, lavender and yellow, green and peach, gold and green — all with a white background and scalloped in the print. They are cut full size and are reversible, which adds to their usefulness. Postpaid, the puffs cost but \$12.75. The single bedspreads, 72" x 108", cost \$7.50, and the double size, 90" x 108", cost \$8.50, postpaid. — WALPOLE BROTHERS, 587 Boylston Street, Boston.

WHETHER or not you ever mowed a lawn, you probably realize that it's hard to produce neat edges. They are almost always paid for with lame backs, no matter who does the cutting. Figure 17 shows automatic grass



FIG. 17

## BE A HOTEL HOSTESS



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**HOW NECESSARY IS ILLNESS?**  
By Dr. Ralph A. Reynolds  
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## PARTY FAVORS

Amusing wooden figures gaily decorated  
Wedding party shown, \$5.50  
Place cards to match, \$2.50 the dozen. Other figures cost .50 to 3.50  
Favors specially designed for original parties  
HOSTESSES, Incorporated  
578 Madison Avenue, New York City

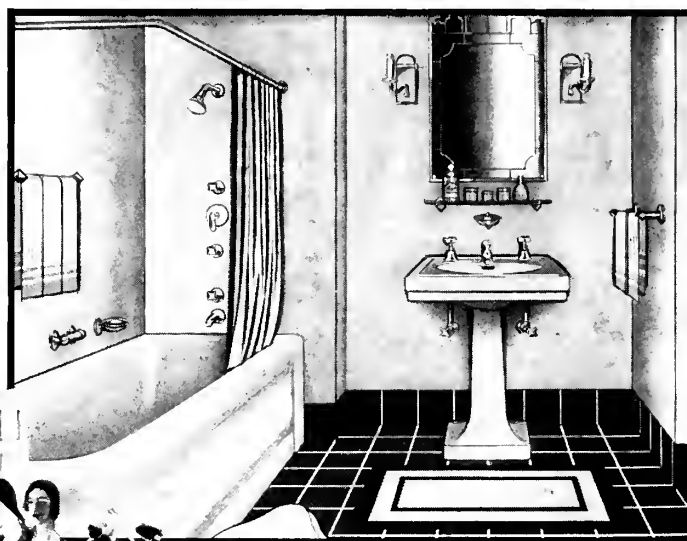




# Her own small home will have the habit of quality

FROM the very first day, callers will see the salient points of character about the new home—the things that define a family's living requirements and decide its standing. For books and bed linen tell far more about a person than motor-cars and millinery. The bathroom is more expressive than the sun-porch.

Kohler fixtures have always had the quality of genuineness. Their clear and shining beauty is not simply on the surface. They are fine through and



*An attractive all-Kohler bathroom with vitreous china STANDISH lavatory and VICEROY tub—both having all-metal chromium-plated fittings in the Dynamic design.*

## ALL-KOHLER BATHROOMS COST NO MORE

Even in the most modest homes, the finest is not too fine. Kohler fixtures, *in color*, with Kohler fittings to complete their beauty and usefulness add little to the price you might have paid for ordinary design and temporary service.

You will find many interesting ideas about bathrooms, kitchens and laundries in a careful inspection of Kohler products. *Compare the quality and compare the costs.* A talk with your

—and to you assurance of everlasting comfort.

Kohler fixtures are armored with a lustrous shell as smooth and hard as polished glass. The enamel

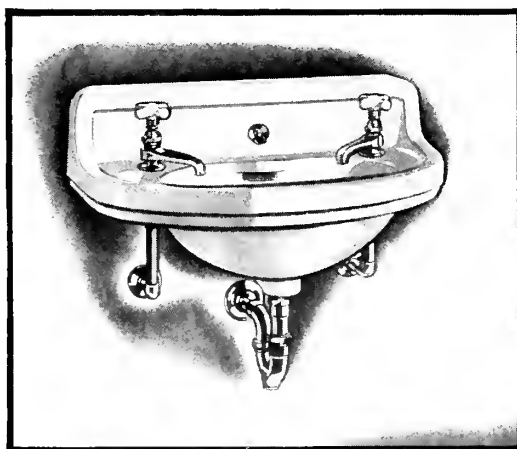
is made by an exclusive formula—and fused to the metal beneath it in an everlasting bond. Each piece of vitreous china is fired twice in intense heat. It has a permanent surface that is as beautiful and as easy to keep clean as your choice table china.

architect will confirm your good opinion. If you have a definite need in mind, ask your plumbing contractor for plans and prices on an all-Kohler installation. A nominal investment now will yield dividends of convenience and security. Meanwhile, write for Booklet B-6, which illustrates attractive groupings and suggests modern ideas about home plumbing. . . . Kohler Co. Founded 1873. Kohler, Wisconsin. Branches in principal cities. Look for the Kohler mark on every fixture and fitting.

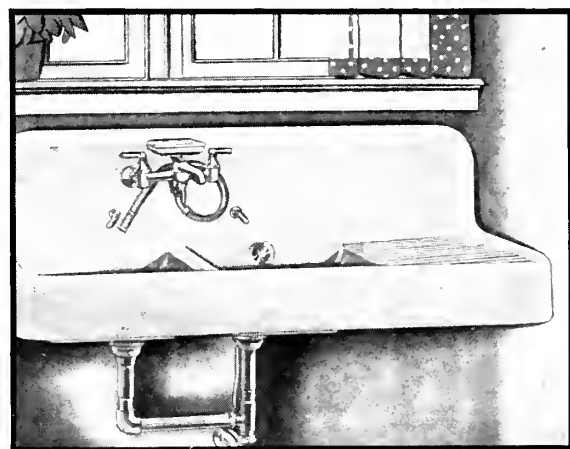
through. The master artisans who make them are trained in a long tradition of excellence. Every step of their work reflects old-world ideals of craftsmanship. The Kohler mark on each piece is to others a silent signal of your taste and care

## ELEVEN IMPORTANT POINTS

- 1 Kohler designs are decorative, purposeful, correct.
- 2 Enamel—fused with an everlasting bond . . . smooth, glistening surface.
- 3 Vitreous china—armored with a smooth, lustrous, lasting glaze.
- 4 Kohler colors are soft, livable pastels. The white is a perfect white.
- 5 Metal fittings match the fixtures in style, character and quality.
- 6 Made of finest materials . . . show craftsmanship and care.
- 7 This year's Kohler products are next year's new ideas in plumbing.
- 8 Kohler quality extends to kitchen and laundry.
- 9 Kohler quality costs no more . . . and saves money later.
- 10 Handled and installed by qualified plumbers.
- 11 Backed by an entire community . . . beautiful Kohler Village.



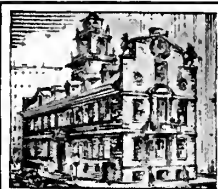
*Vitreous china LEXINGTON lavatory with concealed wall hanger. Ideal for small bathrooms and downstairs washrooms.*



*Enameled STAFFORD sink, with Dynamic swing spout mixing faucet and rinsing hose. Equipped with lever Duostrainers.*

# KOHLER OF KOHLER

## Window



## Shopping



### Dainty Chintz-Patterned Breakfast Sets

**\$12.50** Service for two—  
specially priced

Delightful English earthenware 23-piece sets. Decorated with colorful strawberry knobs and chintzy flowers with borders of rose, green, and lavender. Harmonizing wooden trays with folding legs at \$6.00 each.

*Sent prepaid in New England.  
Delivery charges elsewhere*

**Jones McDuffee  
Stratton**

Established in 1810  
367-377 Boylston Street Boston

shears with a long handle that allows one to stand upright while operating. A small grooved foot, as you press it against the ground, works an automatic, non-wear-out spring which moves the blades. This is perfectly simple to use and there is nothing about it to get out of order. It is so handy for clipping around shrubs and trees where you can't go with a mower, and of course there are always the edges. This is made of good steel with a strong handle, but is rather inexpensive — only \$3.75, carriage paid. — **MAX SCHLING, 618 Madison Avenue, N. Y. C.**

PAINTED iron furniture is practical for outdoor use, and this chair in Figure 18 is more comfortable than most because the seat and the back are woven of rattan. You can't sink into it luxuriously, to be sure, but at the

first clap of thunder you can stroll into the house without giving it a thought. You may have this in bright green, red, orange, or black, and the contrast of the colors with the light brown of the rattan, as well as the easy lines, is very smart indeed. The feet, you will notice, are flattened so as not to sink into soft turf. This measures 29½" tall, 19" wide, and 17½" deep. The price, packed, is \$26.00, with the express charges to be collected. Shown with the chair is an ingenious tip-top tea table that should be a boon to anyone who uses a garden or terrace throughout the day. It is made of stick willow and may be all in the natural color or bound to match any furniture you now have. The tray itself is wood and unfastens and tips up vertically, so that it takes up very little room when you wish to store it indoors. As pictured it is 30" tall, 14" in



FIG. 18



### An Ash Tray should be of Sterling Silver

WE illustrate an object from the Schmidt Collection, an ash tray in Sterling Silver of rich simple design. The width is 3½ in.

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A TRUE copy of an antique lamp of a type made by the Sandwich Glass Co., Sandwich, Mass., a century ago — prior to the use of kerosene for lighting. Highly appropriate for use with Colonial furnishings.

In crystal, electrified, with 3-in. fitter, 3-in. globe (crimp top), patterned in gray, and with 8-ft. cord — \$15 complete. Sent express prepaid at this price, anywhere in the U. S. east of the Rockies, if your dealer cannot supply.

**I. SACK CABINET  
HARDWARE CO.**

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625 Lexington Ave., New York



### Tea Table or End Table

This double duty table is a charming Duncan Phyfe reproduction. It is made of solid mahogany and is extremely graceful whether open or closed. Open 24½" x 24". Closed 12½" x 24". \$35.00 and shipping charges.

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ELEANOR FRAZER

Interior Decorations

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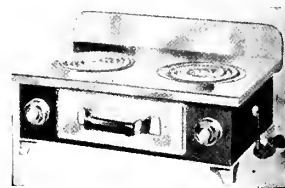
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which have the beauty of simplicity and the endearing qualities of being rust-proof and indestructible. As illustrated; or in the latest design — similar, but with a fan top. Size 9¼" x 3¾". Wired with a standard lamp base and switch, ready to install. \$6.50 post paid.

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# AMBLER ASBESTOS SHINGLES

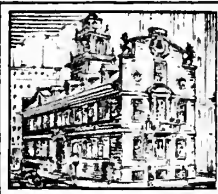
AMBLER ASBESTOS SHINGLE & SHEATHING CO., Ambler, Penna.  
 Check your desire.  
☐ Please send me your free folder in color.  
☐ I want my present roof inspected without cost or obligation.

Name \_\_\_\_\_ Address \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_

HR-630



## Window



## Shopping



## A Token of Affection

Here is a charming remembrance for a birthday, shower or other gift occasion. Even the title conveys the sentiment of the giver. This quaint silhouette is printed in black on cream paper, framed in black and gilt wood, outside measure 8 $\frac{1}{2}$ " x 9 $\frac{3}{4}$ ". Price \$3.50.

Send for S-1 circular for illustrations of a companion scene, and many other attractively framed silhouettes.

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**THE CRAFTSMEN'S GUILD**  
15 Fayette Street Boston, Mass.

diameter, and costs \$26.00, express collect. A larger size is the same height with an oval tray 22" x 28", and costs \$27.50, express collect. — **THE REED SHOP**, 117 East 57th Street, N. Y. C.

ONE could, I suppose, write an encyclopædia on chairs — there is so much to be said about them.



FIG. 19

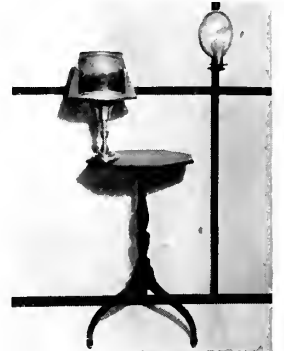
The one in Figure 19 alone would supply material for a long chapter, but I must condense it to a few salient points. This is a rather small chair — 35" high, 30" wide, and 29" deep — so that it's the thing to buy for a limited space, for either a living-room or a bedroom. It is made to order on a strong frame, with hair construction, a spring seat, and a down-filled seat cushion. The legs may be maple, walnut, or mahogany. In the muslin or covered in your

own material, the price is \$50.00, express collect. It requires 4 $\frac{1}{2}$  yards of 50" material, and a yard more if you want a ruffle at the bottom. Of yard-wide material it takes 6 $\frac{3}{4}$  yards, with 1 $\frac{1}{2}$  yards extra for the ruffle. As you can see, neat pipings emphasize the lines of the arms and wings. And it is really delightfully comfortable, not so deep as to be awkward to get out of, but satisfying to a relaxed body. — **MULLER BROTHERS**, 1501 Third Avenue, N. Y. C.

ALTHOUGH the very young no longer sit at home working samplers, many of their elders greatly enjoy needlework of this sort, provided a pattern worthy of the effort involved can be found. Here is such a one (Fig. 20), exquisite in coloring and quaint in design, which will undoubtedly prove as popular as the Early American one shown last year in these col-



FIG. 20



**Light Stand** — in solid mahogany or "honey-tone" antiqued maple. 27" high — top may be had round, square or octagonal — 15 $\frac{1}{2}$ " across. All hand-turned and hand-rubbed. An exceptional value at \$15.00. (Price includes crating but not express) **Lamp** — Genuine pewter base with shade picturing old New England Scene — Complete at \$12.50. Lamp Base only — \$8.50. **Sconce, No. 8207** — Pewter-finish tin, height 9", diameter 5 $\frac{3}{4}$ ". Completely electrified at \$12.00 pair.

Write for complete catalogue of sconces and wrought iron fixtures.

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BOSTON MASSACHUSETTS

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Beautifully moulded. Sparkling and very effective in a distinctive manner is this clever reproduction of Crystal Waterford Glass Vase. 15" high. May be used with or without cover. Suggesting an unusual wedding gift. \$7.50 a pair.

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interior decorator  
east milton, massachusetts

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VACATION season is at hand. The family silverware must go into storage. Prevent tarnish or oxidation during the summer months by wrapping articles in

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*Illustrated above is, we believe, the finest square boiler yet achieved. Rock wool insulation. Jacket in baked enamel. Porcelain enamel doors*

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*8 Factories and 35 Assembling Plants Serve the Country—For 40 years builders of dependable heating equipment*

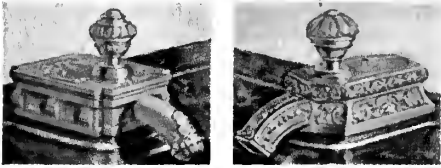
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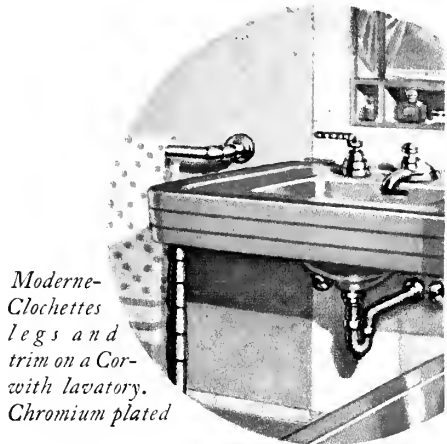
# NEW BATHROOM FITTINGS

*by artists of America and France*



*Spout from the Espagnol-Flamand group. Gold plated*

*Spout from the English Georgian group. Gold plated*



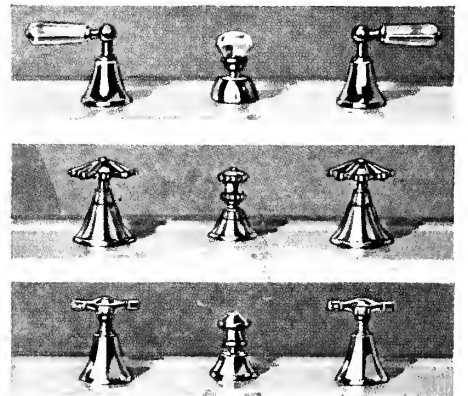
*Moderne-Clochettes legs and trim on a Corwith lavatory. Chromium plated*



*Exquisitely flower-like Design 45 handles, escutcheons, and spouts here adorn a Neumar lavatory, a bath, and shower. Even the legs of the Neumar are of related design*



*Trianon legs and trim on a marble lavatory. Gold plating effectively brings out the delicate ornamentation*



*Interesting examples of the work of American artists are the Designs 50, 45, and 40. Note the pleasing effects of contrasting metal and crystal in Design 50; the exquisite filigree work of Design 45; the modern touch in the octagonal planes of Design 40. Platings may be gold, silver, or chromium, on a base of serviceable brass, applied by a special process to prevent peeling and assure complete coverage.*

*Beneath the surface loveliness of all the fittings shown above, French as well as American, is such engineering quality as only the Crane stamp assures.*

BEAUTIFUL design brought new charm to bathroom fixtures. Why need the fittings remain commonplace? These Crane trimmings for lavatories, baths, and showers answer: "They need not."

New, distinctive, they run the decorative gamut from antique to modern, period to present day. Trianon fittings, inspired by the exquisite ornamental bronze in the palaces of Trianon and Versailles... Espagnol-Flamand, with the charm of fine metal work in a mansion of Madrid... Georgian... Moderne-Clochettes; twenty designs are offered, originated for Crane Co. in the Fontaine ateliers of France. No less beautiful and wholly American are the octagonal Design 40, the fluted Design 45, and the glass-handled Design 50, from our own studios.

You will be interested in seeing these at nearby Crane Exhibit Rooms. A Crane Qualified Contractor-Dealer will make the installation, permitting you to pay monthly under the Crane Budget Plan if you desire.

Valves



# CRANE

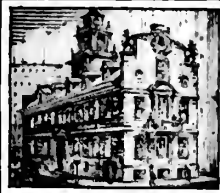


Fittings

FIXTURES, VALVES, FITTINGS, AND PIPING, FOR DOMESTIC AND INDUSTRIAL USE

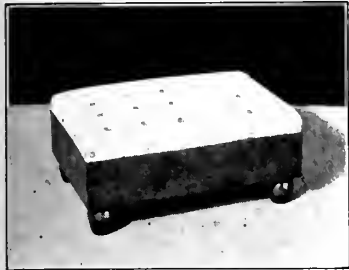
Crane Co., General Offices: 836 S. Michigan Ave., Chicago + 23 W. 44th St., New York + Branches and sales offices in one hundred and ninety-four cities

## Window



## Shopping

## For Your Needlepoint



A cheery little foot stool, reproduced from a very old one we found. Covered in gay, quaint chintzes in a variety of colors, or ready for your needlepoint (or other material) which we will apply for you without charge.

Solid Maple, hand-rubbed to a dull finish in four shades. **\$5.00**  
Top 12" x 9"; 6" high.

Portfolio upon request

**SOMERSET SHOPS**  
43 WATER ST., FAIRFIELD, MAINE

umns. This sampler is made up of units copied from various early eighteenth-century samplers in the Boston Museum of Fine Arts. The original colors have been kept—even to the pink cat—and arranged to resemble one of the old samplers. The pattern comes painted in colors on graph paper and the threads are marked with numbers corresponding to numbers on the back as a guide in cross-stitching. It is to be worked on a fine open-weave linen scrim about seventeen squares to the inch, and the finished sampler will be about 10½" x 12". The painted design costs \$14.00 and the materials with a bit of the work started are \$4.00 more, making \$18.00 for the complete outfit, postpaid.—GRACE H. STRATTON, 10 Museum Road, Boston.

well-rubbed wood is caught up in the beautifully blended threads. It is a hand-woven cotton, made in Norway in the peasant cottages from an old and traditional design. The picture does n't begin to show its loveliness. You must hold its rather substantial sheerness up against a window and let the stripes fall together before you can half appreciate it. Unlike a good many of the most effective curtain materials, it is tremendously practical, for the colors are fast and it can be safely laundered. By character it is suited to a simple, even a rustic, room, but it would perhaps be most effective of all in a pine-paneled library. The side stripes are brown and orange, while the centre panel is yellow with the motif woven in brown. The width is 40" and the price is \$4.40 a yard, postpaid. If you are interested in this, you may buy a half-yard sample, which, in any case, would make an excellent cushion cover.—THE WEAVERS, INC., 446 Madison Avenue, N. Y. C.

BROAD mellow stripes of light brown, yellow, and orange make the fabric in Figure 21 perfect for a pine room. Every tone of the

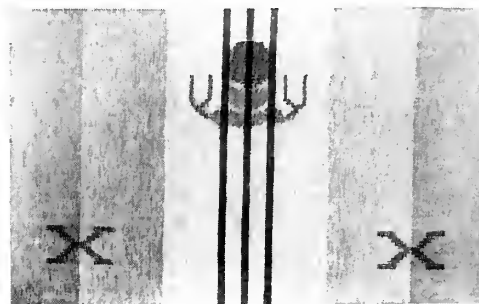
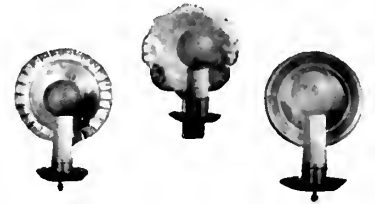


FIG. 21

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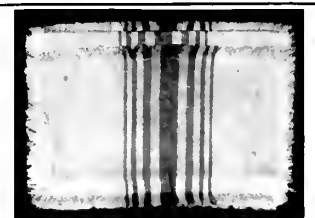


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FIG. 22

WE always enjoy giving helpful hints to harried housewives, since we think they deserve all the help they can get. And here in Figure 23 is a particularly useful discovery which will save them many anxious moments. It is called 'The Hawkeye Interval Timer' — an alarm clock that can be set to go off at any time from one to ninety



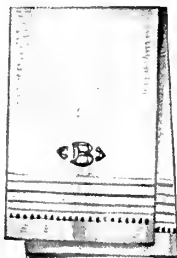
FIG. 23

minutes after the time of setting. Do you wish to be reminded that in half an hour the apples should be taken from the oven? Adjust the dial, and go about your business secure in the thought that in exactly half an hour the bell will remind you that your apples are baked. It comes finished in ivory, green, or gray, and costs but \$7.50, postpaid anywhere in the United States. — B. F. MACY, 474 Boylston Street, Boston.

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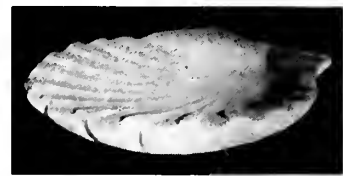
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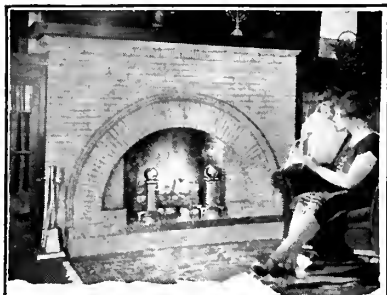


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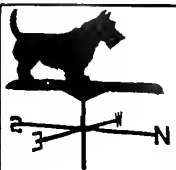
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**A.** You should carry fire insurance, and be protected in case of accident to the workmen. You and your contractor should decide which will pay for the fire insurance, while the workman's compensation will usually be carried by the contractor. While, strictly speaking, it is not insurance, your contract should make the contractor responsible for damage to neighboring property, and for non-observance of laws and regulations.

**Q.** My cellar walls have been very wet lately, apparently from condensation, for the ground outside has been dry. What can be done about it?

**A.** The walls can be lined with insulating material, which should be of a kind that will not absorb water, or which has the back protected against dampness. Cork-board, which is non-absorbent, can be applied to the wall with portland cement. Sheets of stiff insulating board can be used, but not in direct contact with the wall; they should be attached to furring strips to provide an inch or two of air between. In addition, either the inside surface of the wall or the back of the material should be waterproofed with a swabbing of hot asphalt.

**Q.** There are marks on my upstairs ceilings where the lath come. Cal-mining covers them for a time, but they always return. What is the cause, and how can it be prevented?

**A.** There seem to be two causes, the discoloration in both cases being due to dust absorbed by the plaster. Plaster being porous, warm air in rising will pass through it, the dust carried by the air remaining in the plaster. In this case the dark marks indicate the spaces between the lath. The other cause begins with the chilling of the upper and exposed side of the lath, as will occur when the attic is not heated. The plaster in contact with the lath will also be chilled, which will result in a

slight condensation of moisture from the air of the room below. The dampness will not be noticeable, but will be enough to catch and hold dust. In this case the dark marks will be under the lath. Besides looking badly, lath marks indicate a loss of heat; both effects can be overcome by insulating the attic.

**Q.** Can a dark stained floor be re-finished without scraping down to the wood?

**A.** It depends on its condition. If the boards are rough and uneven, and if the finish is badly worn, it will be best to scrape the floor all over to a smooth surface and to build up a new finish from the raw wood. Otherwise, the floor should be thoroughly scrubbed to remove all dirt and grime; if the surface then appears to be in good condition, clear varnish or a heavy waxing should restore its appearance.

**Q.** The cement floor in my cellar is always dusty, no matter how often it is swept. Does the dust come from the cement?

**A.** Yes. There must have been something not quite right about the ingredients, or the work was not done as carefully as it should have been. You will do well to have the floor painted, using a kind of paint made for that particular purpose. It comes in several colors, and dries smooth and glossy.

**Q.** I am planning to do over my bathroom, but cannot go to the expense of tiling the walls. Is there anything else that will be waterproof and easily cleaned?

**A.** You can cover the walls with hard wallboard, or with plaster-board, marked to imitate tiling, and enamel it; metal tiles with a baked enamel finish, to be cemented to the wall, are also to be had. Another plan, and one that is gaining in popularity, is to use wallpaper that is varnished during manufacture, two coats of spar varnish being applied after hanging.

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**Q.** When the wind blows, air comes through the walls of my house, although the clapboards seem to be tight. Why should this be, and what can I do about it?

**A.** Either there is no building paper in your walls or what is there is defective. You can make the walls wind-tight by veneering them with building paper and wood shingles, with brick, or with stucco. Another remedy will be the filling of the wall spaces, which can be done by a newly developed process that blows them full of a mineral in the form of fine wool. This will also give the house a high degree of insulation.



**Q.** What is a trimmer arch?

**A.** An arch formed in the lower part of a chimney to support the hearth.



**Q.** I started to paint a brick fireplace, but it looks so spotty that I must be doing it wrong. What is the right way?

**A.** In the first place, the brickwork should be at least a year old, for if painted earlier the lime in the mortar will probably make spots. If the bricks are of the ordinary porous kind, the paint for the first coat should be thinned by adding a gallon of linseed oil and a pint of turpentine to each gallon of paint; this will soak in and seal the pores. After three or four days for drying, the second coat can be put on, the paint being thinned only half as much as for the first coat. Paint for the third

coat is used as it comes from the can, and should not be applied until the second coat is thoroughly dry. With hard bricks, two coats will be sufficient, the first coat being thinned with a quart of turpentine to the gallon, and the second used as it comes.



**Q.** Why should there be water marks on wallpaper around an inside chimney?

**A.** Because some defect is admitting water to places where it should not be; between the flue lining and the chimney through a broken chimney cap, for instance, or down the outside of the masonry through a bad flashing. Whatever the cause, the brickwork behind the stain is damp, and no time should be lost in making the repairs that are evidently necessary.



**Q.** There is a stain on one of my ceilings from an old leak, and although I have given it several coats of calcimine it still shows. How can I hide it?

**A.** It is quite possible that the leak still persists, and may be many feet distant from the stained place on the ceiling. If this is so, as is probable, the stain comes from the dampness of the plaster; with the leak stopped the plaster will dry, when there should be no trouble in covering the stain. It may be that impurities in the plaster are making the trouble, in which case the finish should be removed and the pores of the plaster sealed with a coat or two of shellac.

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# ANTIQUES

WRITE DIRECTLY TO THE SHOPS whose names and addresses are given at the end of each item with regard to any object mentioned in this department

and their  
USE in the HOME

IN the matter of hooked rugs, I confess that I like to discriminate. But there are some which impress me as being lovely enough for any room — certainly for any room in a country



FIG. 1

house. This one has large roses on a beige ground with a black border, in a design which is at least reminiscent of some of the products of the famous old French *tapisseries*. After a hundred years' wear, there is scarcely a break in it, and the pile is so close as to have become almost like velvet with age. It comes from a shop long known as headquarters for hooked rugs of unusual quality. — MRS. SCHERNIKOW, 929 Madison Avenue, N. Y. C.

EXAMPLES of the so-called 'Jesuit Lowestoft' are so rare in this country that the display of half a dozen or more pieces in a shop window is something of an event, even in a district noted for its rarities. Three pieces from a collection which I saw on Charles Street in Boston last week are shown here — with my apologies to the knowing for giving them the popular name under which this china masqueraded for so long. Of course everybody understands by now that the Jesuits had nothing to do with the porcelain decorated with Biblical or mythological designs which Dutch traders carried home from China in

such quantities during the middle part of the eighteenth century. But the term is such a convenient one that it is a temptation to go on using it. The pieces illustrated are particularly interesting inasmuch as anything resembling a complete tea set is so seldom found in this ware. On the whole such designs are believed to have been confined to single ornamental pieces, which were intended possibly to be used instead of pictures, or as the cabinet ornaments of which the Dutch were so fond. However that may be, single plates and small trays are the articles most frequently encountered. I have seen a number of teapots, but few creamers. This one, with its squat shape and perky little handle, is an unusually engaging piece, I think, quite apart from its importance as a collectible. — THE TOWER SHOP, 81 Charles Street, Boston.

EVERYBODY who furnishes with antiques longs to own a good example of the old 'Governor Winthrop' slant-top desk. This one is particularly



FIG. 3

satisfactory, not only because of its beautiful cabinetwork and delicate inlaid decoration, but because of its unusually small size. It measures only thirty-five inches wide by thirty inches high, and is correspondingly less deep than many pieces in this style. Any of you who have struggled with the problem of finding a chair high enough to be comfortable at one of the larger of these desks will realize what an attractive feature that mere thirty inches is. — HENRY V. WEIL, 247 East 57th Street, N. Y. C.



FIG. 2

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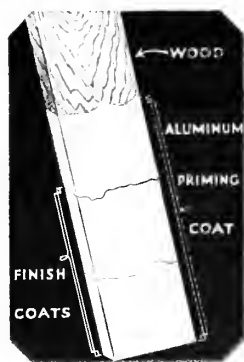
When repainting, either the inside or the outside of your home, use aluminum paint as an undercoat, putting the finish paint coats over it. Then, as in the case of new construction, the metallic pigment of aluminum paint

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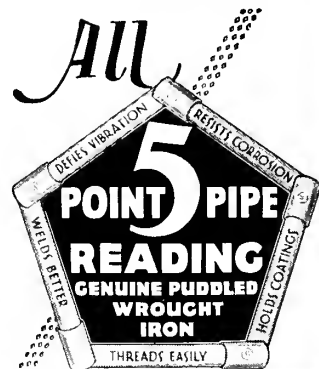
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# ANTIQUES



FIG. 4

ANY of you who have read Nancy McClelland's delightful book on Historic Wallpapers will realize what a treat it was to me to be able recently to go through the whole gallery of her collection of old scenic papers. No wonder our ancestors found these colorful glimpses into foreign lands a welcome relief from the humdrum of Colonial existence! Of course those which interest us most to-day are the ones like the 'Scenic America,' of which I know of but one or two copies. But I doubt whether this was the kind of thing which the Colonials cared for most. The panel illustrated is one of a set which was evidently much in demand. It was first issued by Dufours in 1820, and illustrates the love story of Paul and Virginia. Renderings of this same popularly pathetic story are found on china and earthenware of the period, and on other articles of household decoration. The paper is considered a particularly desirable one to-day because of its delicate drawing and mellow coloring. The landscape is in warm tones of gray, with a bit of pastel blue in sky and water. There are nearly thirty-five running feet of it, and the panels are  $6' 6\frac{1}{2}''$  high. — NANCY McCLELLAND, 15 East 57th Street, N. Y. C.

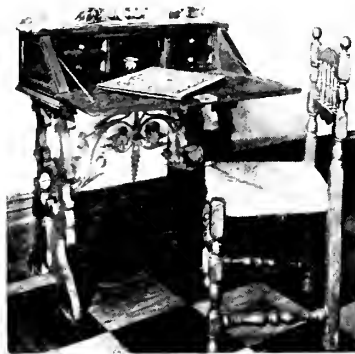


FIG. 5

IN these days of exorbitant prices for early American furniture, it is a relief to find that beautiful and mellow old pieces from Italy are still available at prices which even twenty years ago would have seemed low. We may not have much time for elegance these days, but we can scarcely do without

it entirely. This desk, for all its grace, is large enough and sturdy enough to be entirely useful, if not for the master of the house, at least for milady. The wrought iron beneath the supports is quite fine enough to be a feature in itself. The chair is of a style with vase and ball turned legs which, for all its Latin extraction, harmonizes perfectly with American chairs of early date. — LUALDI, 11 Newbury Street, Boston.

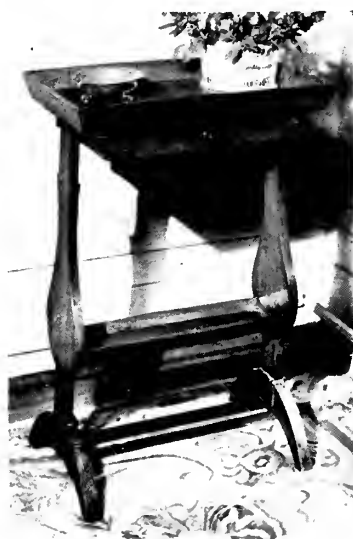


FIG. 6

I KNOW of no more satisfactory bit of furniture than the so-called coffee table, as interpreted in the provinces of France during the reigns of Louis XV and XVI. This one has a narrow drawer and a bottom shelf, which make it equally useful as a sewing or reading table, or for half a dozen other purposes. It is strong enough to hold a lamp at the end of a sofa, or light enough to be moved readily to whatever corner tea or coffee is to be served in. If its association with the beautiful Aubusson carpet on which it stands might once have been considered an incongruity, such distinctions are of little or no concern to the present generation. It is of sturdy but graceful proportions, and is made of fruit wood, brown with age. — VALDA, 788 Madison Avenue, N. Y. C.

*Nancy Cooper*



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## BOOK & LAMP

**The Young Architects**, by Katharine Stanley-Brown. New York: Harper & Brothers. 1929. 6¼ x 8½. 259 pages. Illustrated. Price \$3.00.

FEW authors have tried to present the study of architecture to children in an interesting way in spite of the fact that it is a subject which ought to appeal particularly to the average child. In *The Young Architects*, Katharine Stanley-Brown has taken up the subject of American architecture, and in a series of story sketches has given a vivid picture of the gradual development of architecture in this country. Fourteen different periods are discussed with a brief foreword at the beginning of each chapter, followed by an imaginary story about the owners of the house described. This takes us from the earliest Dutch type of house in New Amsterdam to the New York skyscrapers of the present day, and makes an original outline of American architecture which will appeal not only to children, but to their more sophisticated elders. Illustrations by Rudolph Stanley-Brown, himself a well-known architect, showing floor plans, interiors, and exteriors, add greatly to the interest of the book.

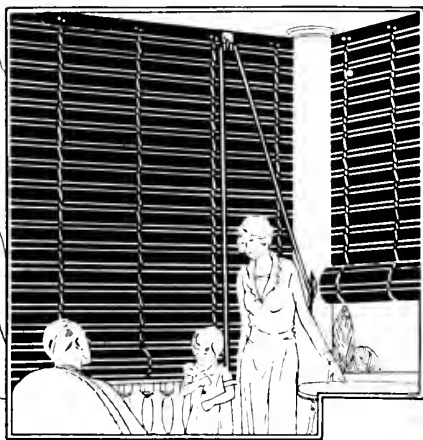
**Pioneers of Plant Study**, by Ellison Hawks. New York: The Macmillan Company. 1928. 5½ x 9. 288 pages, including index. Illustrated. Price \$4.00.

ALL botanists, as well as many intelligent people who are interested in the study of plants, will welcome this unique book. Its contents have been collected from hundreds of old books and manuscripts not available to the average reader and now gathered for the first time into one volume. Starting with the plants of ancient Egypt, we are shown how the knowledge of plant life has grown through the ages down to the

nineteenth century. We are told of the men who have added century by century to this increasing knowledge which has contributed so largely to the progress of our civilization but which is often lost sight of among more spectacular achievements. Plant names that have annoyed us with their apparently meaningless complexity become tinged with romance as we trace their history back to the pioneers who first made them known, and we are impressed not only with the vast amount of knowledge accumulated by these pioneers, but with the many problems which still await solution.

**Period Lighting Fixtures**, by Mr. and Mrs. G. Glen Gould. New York: Dodd, Mead & Company. 1928. 274 pages. 6 x 9½. Illustrated. Price \$3.50.

ONE expects much, in this present day, of a book of research in a limited field, and particularly when the writer is not a collector giving a rambling account of his adventures, but is more the historian and archaeologist. Good books on lighting fixtures are rare, and usually limited in scope to one country or one period. Mr. and Mrs. G. Glen Gould's book on *Period Lighting Fixtures*, comprehensive and inclusive, fills a gap long vacant in the literature of the crafts. This is a book for the professional seeking well-selected and sorted material, accessibly and systematically arranged. The subject matter is presented by countries, with separate chapters devoted to the more important periods. The types of fixtures fall naturally into chronological sequence, and the illustrative matter follows the text very closely. The latter is adequate, and each type of fixture seems to have been illustrated, but one feels a little as though too much selection had been made, and that the



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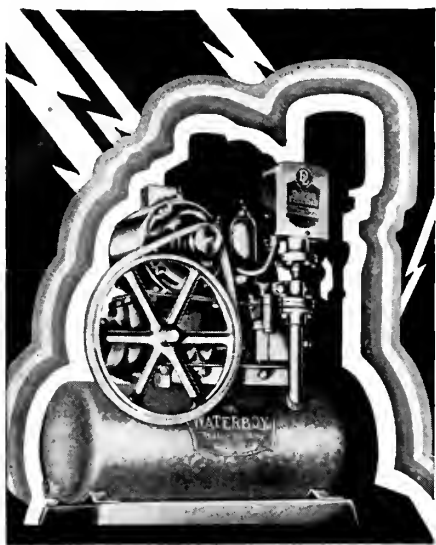


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## BOOK & LAMP

(Continued from page 718)

authors might have been a little more generous in this respect. There is no contemporary material of any kind presented.

There is one conspicuous and regrettable fault in the book, and that is the English. One finds it at times difficult to follow the thought because of a certain clumsiness in expression, curiously out of place in a book in which clarity of thought and expression are essential because of the condensed and complicated nature of the subject matter.

On the whole the book is a definite contribution to the literature of the minor crafts, though it will prove more valuable to the architectural student than to the professional architect in search of examples for inspiration.

—MARY PALACHE

### Roof Gardening, by Ida Mellen.

New York: A. T. De la Mare Company, Inc. 1929. 5½ x 7½. 115 pages. Price \$1.25.

THIS is not a theoretical book on the subject of roof gardening, since the author has for several years maintained a garden of flowering plants on an extension roof fifteen by twenty-one feet in size. During this time she has discovered which plants grow best under the conditions imposed by this type of gardening and, what is almost more important, which plants cannot be expected to grow in such shallow beds.

Much valuable advice is found in the first chapter, 'Preparations and Precautions,' and many useful lists are given of bulbs, seeds, and plants appropriate for roof gardens. It is astonishing to find how much can be accomplished in a limited space, and this little book should encourage all city dwellers to make the most of whatever bit of roof or balcony they may be able to utilize for flower growing.

**Portraits of Philadelphia Gardens, by Louise Bush-Brown and James Bush-Brown.** Philadelphia: Dorrance and Company. 1929. 8¾ x 12. 179 pages. Price \$8.00.

SELDOM has such a charming collection of garden photographs been gathered in one volume as is contained in this delightful book of Philadelphia gardens. But it is more than a collection of beautiful photographs, since there is a complete description of each garden which fills in the details not always to be found in photographs. There is also a plan given of most of the gardens, which adds to the book's interest and value. Several views

of twenty-three different gardens are shown, and each photograph seems more lovely than the last. This is a book which will be both the joy and the envious despair of all garden lovers.

### The American Rose Annual.

Edited by J. Horace McFarland and G. A. Stevens. Harrisburg, Pennsylvania: The American Rose Society. 1930. 5½ x 8. 232 pages. Illustrated.

### How to Grow Roses, by Robert Pyle, J. Horace McFarland, and G. A. Stevens.

New York: The Macmillan Company. 1930. 5½ x 8. 210 pages, including index. Illustrated. Price \$2.00.

TWO valuable books on roses are *The American Rose Annual* for 1930 and *How to Grow Roses*. The former is the fifteenth successive annual which has been published by the American Rose Society, and these volumes from year to year bring to us the very latest information about rose growing in all parts of the world written by acknowledged experts on the subject. We have spoken before of the splendid work done by the American Rose Society, which every rose lover as well as grower should be eager to join. Only in this way may one obtain a copy of the *Rose Annual*, which, together with other minor perquisites, is included in the annual membership dues of \$3.50.

*How to Grow Roses* is a completely rewritten edition of America's most popular book about roses. It is a book for the amateur as well as for the professional rose grower and gives the most up-to-date information about every phase of rose growing. In addition to its text, the book contains copious drawings, photographs, and pictures in color, as well as a comprehensive general descriptive list of all important roses. It is a book no one who pretends to grow roses can afford to be without.

**About Antiques, by Ella Shannon Bowles.** Philadelphia: J. B. Lippincott Company. 1929. 6 x 8¾. 263 pages, including index. 75 illustrations. Price \$3.50.

HERE is a book which, in the words of the author, 'makes no claim to being a complete book on the subject of early Americana for collectors and antiquarians. It is simply a record of impressions gathered in a childhood spent largely with two New England grandmothers and a life lived among the traditions of early New Hampshire days.' In



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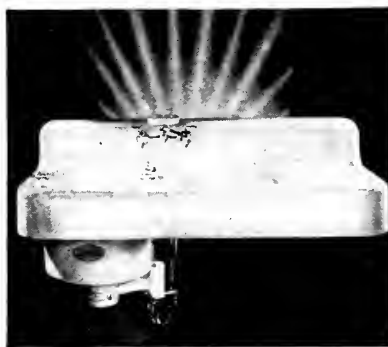
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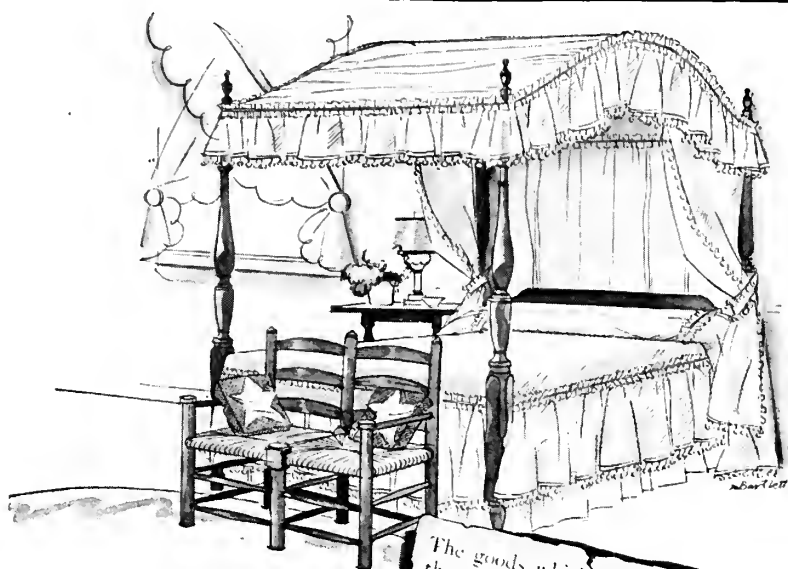
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H.B.-6



The goods which Mrs. Oort had at the time of her marriage to Captain Kidd were the following: fifty-four chairs, of Turkey work and double and single nailed; five tables with their carpets (covers); four curtained beds with their outfits; two dressing boxes; there was also what was known as a church stool, and was useful in keeping the good vrouw's feet off the cold floors.

## This Bride's 54 Chairs Remain a Mystery

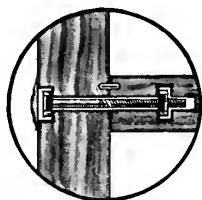
HISTORY does not make clear why the good Mrs. Oort had 54 double and single nailed chairs when she began wedded bliss with Captain Kidd. Nor, indeed, if she was able to keep them, in the face of the Captain's well-known and unconventional attitude toward private property.

Significant to us is the regard in which furniture was held in those days. It was carefully listed, piece by piece bequeathed and bestowed. It is almost without price today.

Stickley copies these ancestral things that all lovers of Early Americana may enjoy the intimacy of ownership. No unique vagary of design is omitted; no ingenious device to which the almost tool-less craftsmen were forced to resort. Stickley reproductions are faithful to the originals that inspire them. If delicate appropriateness counts today, there will be a riotous blooming of bridal bed chambers, done in the quaint, sweet style of Early America.

Visitors are always welcome to visit the work shops at Fayetteville, N.Y. Illustrated booklet B on Stickley pieces will be gladly sent on request.

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built by  
**STICKLEY**  
of Fayetteville



To facilitate setting up and dismantling, and to insure rigidity in use, Stickley beds employ the rail and post assembly shown in the cross-sectional drawing above.

## BOOK & LAMP

(Continued from page 720)

spite of this modest introduction, the book contains much valuable information given in a readable form which will appeal to the average reader interested in learning about antiques of all sorts and the lives of the people who created them. Seventy-five excellent photographs illustrate the text and add greatly to the value of the book.

**Everybody's Garden**, by Frank A. Waugh. New York: Orange Judd Publishing Company. 1930. 6¼ x 9½. 396 pages, including index. Illustrated. Price \$3.50.

**Aristocrats of the Trees**, by Ernest H. Wilson. Boston: The Stratford Company. 1930. 9 x 12. 279 pages, including index. Illustrated. Price \$15.00.

**Where the Bee Sucks. A Flower Anthology**, compiled by Iola Williams. Boston: Hale, Cushman & Flint. 1929. 7½ x 10. 87 pages, including index. Price \$4.00.

THE title *Everybody's Garden* is well chosen for this book, since its chapters include every type of garden. If one wishes a book that deals with everything connected with gardening, from landscaping to growing house plants, he will appreciate this volume. The binding of the book unfortunately is enough to prejudice one against it at first sight, and its weight is another drawback which, in these days of excellent bookmaking, does not seem justifiable.

Another book whose binding is an offense to the eye is *Aristocrats of the Trees*, whose illustrations also fall short of its really valuable text. The book is excellently printed, however, and its author, who is the Keeper of the Arnold Arboretum, is such a well-known authority on this subject that it is hardly necessary to vouch for the interest and solid worth of its contents.

A pleasant book for the flower lover who is a poetry lover as well is *Where the Bee Sucks*, a flower anthology illustrated by twelve very lovely color plates. It contains a miscellany of poems selected from the English poets who, during the past four centuries, have sung of flowers and gardens.

**The Lawn — The Culture of Turf in Park, Golfing and Home Areas**, by Lawrence S. Dickinson. New York: Orange Judd Publishing Company. 1930. 5 x 7½. 128 pages, including index. Illustrated. Price \$1.25.

IN our enthusiasm for gardens we should not forget the importance of lawns, which are too

often neglected simply because we do not know how to keep them in proper condition. This little book in the Farm and Garden Library tells us everything about lawns from the original moulding and planting to the final mowing and watering. There are few things that add more to the charm of a country place than a well-kept lawn, and this book contains all the information needed to achieve the results we all desire but seldom achieve.

**Lilac Culture**, by John C. Wister. New York: Orange Judd Publishing Company. 1930. 5 x 7½. 123 pages, including index. Illustrated. Price \$1.25.

ANOTHER useful book in this Farm and Garden Library series is Mr. Wister's book on lilac culture. As he states in his preface, 'The lilac, more than any other tree or shrub, has been associated with the history of civilization in the new world ever since the early settlers came from Europe,' and there is probably no other shrub which has a firmer hold on the affections of the American people. The book includes chapters on the history, cultivation, propagation, and other important aspects of lilac culture, with a helpful color chart and check list of the most important varieties.

**Flower and Vase. A Monthly Key to Room Decoration**, by Anne Lamplugh. New York: Charles Scribner's Sons. 1929. 5¾ x 8¼. 79 pages. Illustrated. Price \$1.75.

CONSIDERING the number of books on gardening which have been and continue to be published, it is rather surprising that so little has been written about the arrangement of flowers after they have been picked. Few people like to admit that they are incapable of arranging flowers in suitable bowls and vases, and yet, as a matter of fact, very few are blessed with this particular gift. Most of us need ideas and suggestions as to how to make the most of the cut flowers that come to us from our gardens or from the florist, and that is just the sort of information Miss Lamplugh gives us in *Flower and Vase*. The book is divided into twelve chapters, one for each month of the year, which discuss the flowers available at that particular season, with suggestions as to possible combinations and arrangements. Fifty or more photographs are of special value in illustrating the ideas suggested by the text.

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FOR to admire an' for to see,  
For to be'old this world so wide —

It never done no good to me,  
But I can't drop it if I tried. — RUDYARD KIPLING

BASKING for a day or two among the glories of mediæval pontifical luxury is a tonic experience for prosy inhabitants of a modern workaday world. Any such are well advised to let an Italian itinerary include a visit to the Villa d'Este at Cernobbio on Como, loveliest of the northern lakes. This Villa d'Este, not to be confused with the one at Tivoli, near Rome, was built in the sixteenth century by Cardinal Gallio, who could make a six-day journey from Rome to Como and stop each night under one of his own palatial roofs. It is perhaps best remembered, however, as the seat of the English Queen Caroline's retreat from London more than a hundred years ago, to escape the accusations of her profligate husband. The beauties of the villa, its gardens, its fountains and sculptures, and its views of the ravishing Como are such that the on-looker can spare little pity for Caroline. Many women there are with unsatisfactory husbands, but how many have the consolation of exile in a paradise of beauty?



The Villa is a hotel to-day, a most distinguished one, wherein extreme luxury is tempered by perfect taste. It attracts patrons from the Continental aristocracy, and it is to be doubted if the court beauties of Caroline's entourage could surpass in charm the exotically lovely ladies sometimes seen there to-day. 'I never expected to see women who actually look like the drawings of Drian and Erté,' said one appreciative visitor, 'but these do.'

When even the guests are in complete harmony with their lovely setting, all things conspire to make a twentieth-century visit to the Villa d'Este worthy of its storied past.

C. S.

THE American Mail Line, the Dollar Steamship Line, and the American Express Company announce that an Oriental Art Appreciation Tour is to be led from Chicago to the various countries of the Orient this next summer, sailing from Seattle on the *S. S. President Taft*, June 28, and returning to San Francisco on the *President Jefferson* on September 3. The party in question will be drawn from the artistic and cultured classes of the whole United States and will be under the leadership of Mr. J. Arthur McLean, Curator of Oriental Art of the Museum of Arts in Toledo, Ohio. These lovers of things beautiful

are to visit Japan, Korea, Manchuria, and China for the express purpose of seeking out and studying the æsthetic and cultural centres of those countries. They will have numerous unique adventures, one of which will be a voyage by native sampan in Japan, living for a few hours after the fashion of the Japanese boatmen and eating their meals from charcoal grills. They will cover, by ricksha, part, at least, of the Avenue Cryptomerias south of Nikko, and will motor through much of the hill country in South Japan. Craft industries, temple and private gardens, and the chief palaces and museums of the entire Orient will be visited in due course.

T. E.

FROM the moment we left the *char-à-bancs* at the head of New Gate Road until we said good-bye to

enjoyed in winter as well as summer. New Inn and Red Lion Inn, the only hostleries, are both quaint, and one will lose none of the atmosphere of the village by staying at either.

The little hamlet was originally settled — so the story goes — by smugglers who found that the rocky shore and perilous cliffs made their cache quite safe from the intrusion of other marauding pirate bands and, incidentally, His Majesty's troops!

The main street, much too steep for vehicles, descends some four hundred feet by means of shallow stone steps from New Gate Road to the cove, so that no two of the village cottages are at the same level. The baggage and provisions are carried 'down along' and 'up along' on donkey back. Every housewife in the village serves tea, so that one has only to knock at the door of any house — whether or not the tiny casement

woods, emerging at intervals to glimpse the sea and, on clear days, Lundy and the coast of Wales in the distance, or along the shore at low tide to Bucks Mill, a neighboring fishing village, or to the tiny Clovelly church, Clovelly Court, and Gallantry Bower, which rises sharply from the sea and where one enjoys perhaps the most superb view of all.

By all means leave Clovelly by the boat to Ilfracombe, along the coast of North Devon, and you will surely be loath to go. The only thought to make the parting easier is that Clovelly and its environs will not be changed if you wait fifty years before your next visit.

H. E. S. P.



IN these days of publicity and prohibition one scarcely needs to go into detail about the attractions of Montreal, yet there are many and varied attractions, the first being that to go to any other country is a delightful experience and gives one a much finer appreciation of one's own country. Driving up through the Adirondacks or going by train along the shores of Lake George, one first crosses the long and seemingly dangerous Victoria Pont and is more than glad to reach the city to set foot on terra firma. In June, the railroad station seems to be filled with endless bridal parties with all the hilarity and confetti which go with them. Or, arriving by boat from up the St. Lawrence, one is amazed at even a taxi driver's ability to make his way along the docks through the maze of hundreds of carts drawn by horses and overflowing with every conceivable kind of market product.

Just to drive up the winding road to Mount Royal in a quaint old hack whose driver is as picturesque as the vehicle and then to look down upon the entire city of Montreal directly below, with its spires and roof tops and the long bridge across the St. Lawrence in the distance, is a delightful way to spend an afternoon. Or to visit the Notre Dame Cathedral when its gorgeous windows catch the last rays of the sun is still another pleasant adventure.

One leaves the city feeling that one has gained a new experience as well as a lot of Canadian money — and possibly a few extra pounds of *avoirdupois* after partaking of the delicious food cooked in the French manner.

M. A. B.



AMONG the many curious sights on the streets of Japanese cities the person fond of flowers or plants is usually much interested in the flower vendors' carts. It is interesting to note the care the proprietor takes of his plants, as he frequently stops to water or wash them off or to arrange his awning to shade the tender varieties, and his wares are always fresh and attractive

the little fishing village of Clovelly a week later, my thoughts of that quaintly picturesque spot in Devon, nestled between the cliffs, stand out very conspicuously among my cherished memories of England.

Clovelly is visited by many tourists, but is also missed by far too many lovers of the picturesque, who find it perhaps a bit out of the way for their itinerary. The climate in this part of Devon is mild and Clovelly may be

window boasts a sign — to be admitted to feast 'not wisely but too well' on thin bread and butter, delicious plum cake, and, of course, tea — all for the sum of sixpence, or ninepence with strawberries and Devonshire clotted cream.

From Clovelly, if one enjoys walking and beautiful views, a number of short trips may be made: for instance, along the Hobby Drive on the cliffs at the top of the village, through quite dense



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## TRAVEL

(Continued from page 724)

MANY people, since I returned from England, have asked me to tell them the pleasantest place I stayed in, and there has been no hesitation in my reply. The most delightful place whose hospitality I enjoyed was Perridge House in Shepton Mallet. We heard of it quite by chance and not from one who had been there, so we were exploring new paths. But from the moment we saw the beautifully appointed motor and courteous chauffeur at the station we felt confident we should like it. And our welcome at the house only confirmed our first impression. It is not an ordinary inn or pension, but a real English country house still in the possession of the family who have occupied it for many years. It is their home, and all who stay there are treated as their own guests would be — a hospitality never burdensome but always watchful for the visitor's pleasure. The place is situated near Wells and Glastonbury — not far from Bath and Cheddar Gorge and other places of interest. There are

also famous private estates near by which may be seen on certain days. So while it is really in the country with the advantages of such a situation, it is not remote enough to disappoint the eager sight-seer.

The house itself is large and rambling, built of gray stone. Broad lawns slope away from the terrace to an abundant rock garden and on down to the water garden, while stately beach and cedars of Lebanon frame a most charming view whose distant focus is the famous Glastonbury Tor. Nor can I forget the decorative Jakko, the peacock, stepping daintily to the door for his evening meal of corn, later seen retiring gracefully to bed in the sheltering depths of the cedar.

On my first trip to England I was fortunate to find in this lovely place my ideal of an English country home: rambling ancient house, extensive grounds and gardens, perfect service, delightful hostess — a place where it was at once an experience and a privilege to stay.

F. H. B.

## Calendar for July

|                                  |  |
|----------------------------------|--|
| BELGIUM<br>July 13               | World's Fair at Antwerp — April to October<br>Historic Pageant of the Golden Fleece at Bruges  |
| ENGLAND<br>July 7                | Shakespeare Summer Festival at Stratford-on-Avon, till Sept. 15  |
| GERMANY<br>July 22               | Passion Play at Oberammergau, three performances weekly<br>Wagner Festivals at Bayreuth open, performing <i>Tannhäuser</i> , <i>Parsifal</i> , <i>Tristan</i> , and the <i>Ring</i> , till August 21 |
| HAWAII<br>July 4                 | Trans-Pacific yacht race from California to Honolulu   |
| NORWAY<br>July 18<br>to August 3 | Special celebration of the 900th anniversary of the introduction of Christianity into Norway, held at Trondhjem Cathedral  |
| SWEDEN<br>July 14                | Stockholm Industrial Arts Exhibition, May to October<br>Regatta at Sandhamn, near Stockholm, until the 20th, celebrating the 100th anniversary of the Royal Swedish Yachting Club                    |



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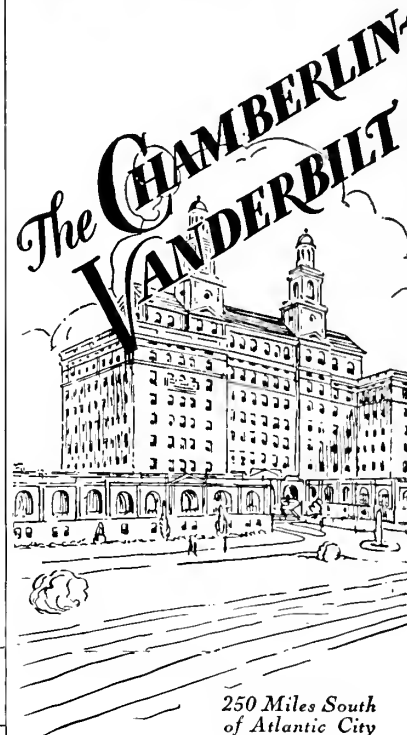
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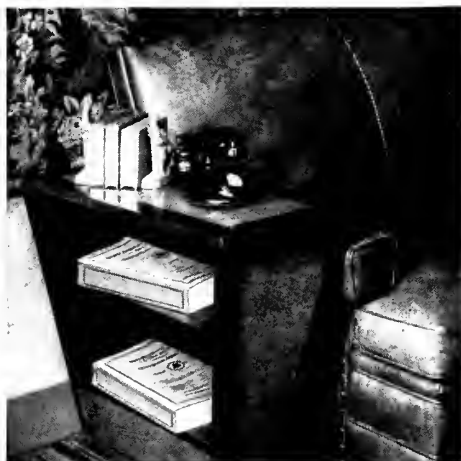
THE WOMAN who presides over a home of moderate size frequently gives her personal attention to much of its routine. And she enjoys it thoroughly, if household arrangements provide for the smooth carrying out of her daily program.

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*A telephone in the bedroom is almost a necessity. It saves many steps during the day . . . and adds a comfortably protective touch at all times.*

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## In the July Number

IN the next issue, as our contribution to the Tercentenary celebration in Massachusetts, we are including a map, beautifully drawn by a well-known artist and printed in color, of the Bay State, on which will be indicated the location of many of the most important old Colonial houses, which are noted both for their architectural beauty and for their historical significance. Accompanying the map will be a more complete list of these houses, with directions for reaching them and a short description of their special features. This map and list will form a four-page insert placed loosely in the magazine so that it can be framed, or used as a reference sheet, by those visiting Massachusetts this summer or by those who may at any time desire to make an architectural pilgrimage to this historic state.

Of outstanding interest too, in view of the attention focused this summer upon things Colonial, is the leading article, describing the oldest house in Stockbridge, Massachusetts, which has been moved to a new site, given a truly beautiful setting, furnished throughout with antiques of its period, and now opened as

a museum. The illustrations of this house, one of the best extant of its type, are shown for the first time.



There will be special emphasis placed upon gardens, with photographs of Seattle gardens to be seen by the Garden Club of America upon its trip to the Northwest this summer, and several articles of a practical nature, including one on a sky garden in New York City. There will also be illustrations of garden furniture and china suitable for the garden lunch or tea.

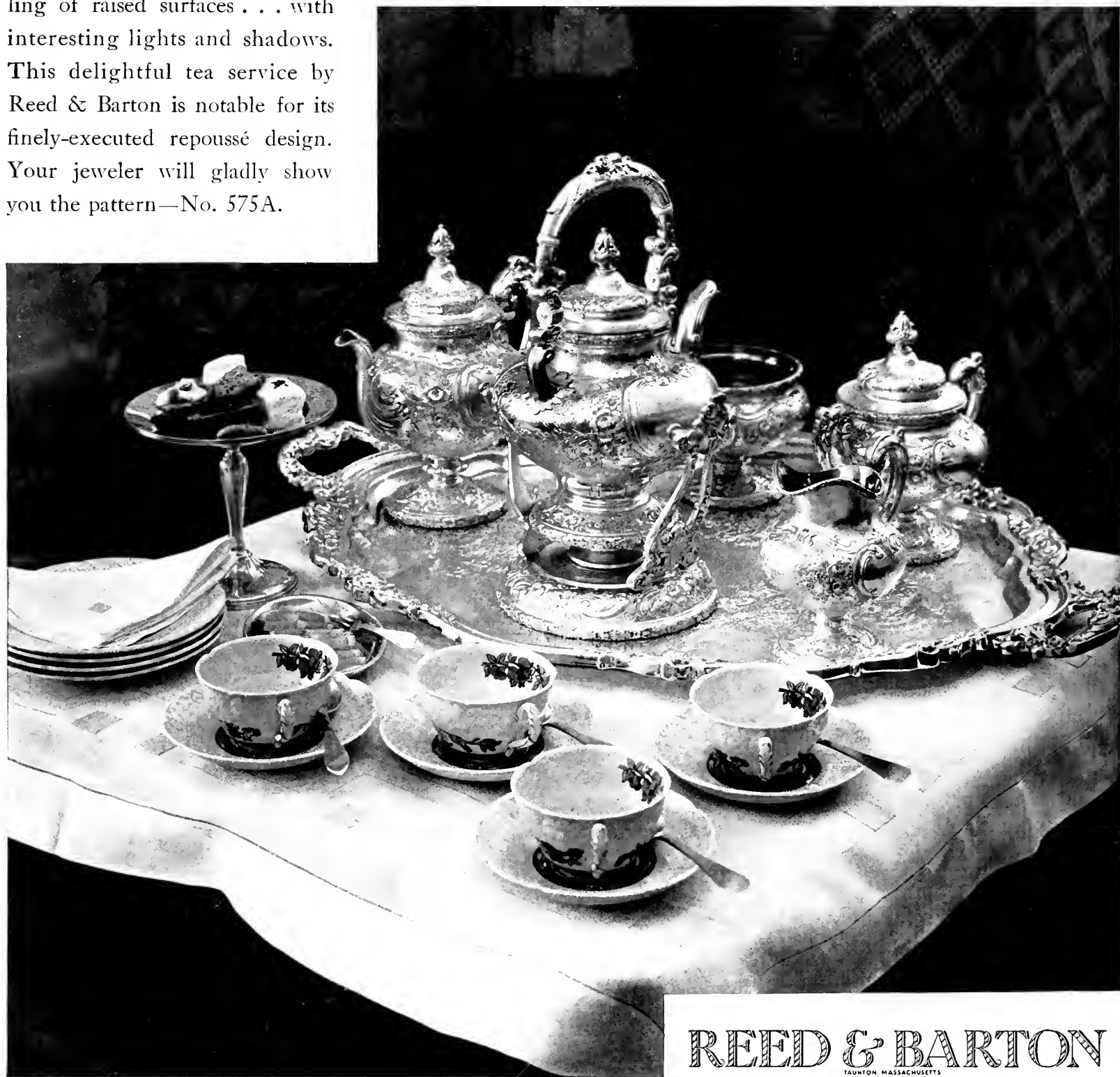
The helpful articles by Mr. Sexton and Miss Cloud and Miss Lewis will continue; so also will Mrs. Carrick's letters from Spain. Mr. Bien will write on the vital subject of insect screens for the window, and an important two-part article describing our best small trees will begin. There will be photographs and floor plans of three houses of widely differing types submitted in our last Small-House Competition. Coincident with the showing of these houses, the programme of the next competition will be published.

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STERLING



# Over the Editor's desk

GARDEN lovers visiting England this summer may be glad to know that information about private gardens which are open to visitors on certain days is obtainable from the Queens Institute of District Nursing, 58 Victoria Street, London, S.W. 1, or from the Travel Association, Kinnaird House, 1 Pall Mall East, London, S.W. 1.

#

ANOTHER bit of valuable information, passed on to us by Mrs. Carrick for the benefit of antique lovers, is the address of a woman in London who, for a small commission, will direct or take people to the Caledonian Market, or guide them to inexpensive shops. We shall be glad to furnish this name and address to those who may be interested in securing the services of such a reliable person to help them in their search for antiques. Incidentally, we should like to suggest that Mrs. Carrick be spared requests for information which might as easily be secured from other sources, since, as she pathetically writes us, she 'hates, hates, hates having to splinter her days trying to catch up with letters that really should be sent to a dealer or professional appraiser!'

#

THE report of Mr. Charles H. Cheney, Chairman of the Committee on City and Regional Planning of the American Institute of Architects, regarding the work done during the past year, is far from encouraging. In spite of the fact that there are 750 Planning Commissions operating in the United States and 840 cities having some kind of zoning regulations, the quality of the work done, though tremendous in volume, is, to quote Mr. Cheney, 'yet very inadequate and incomplete. Of the \$4,000,000,000 spent during 1929 in new structures, it is roughly estimated that \$3,000,000,000 worth of these structures were so ugly, so badly planned, so inappropriately located, or on such narrow or inconvenient streets, as to have been a liability instead of an asset almost from the day they were completed. Only 10 or 15 per cent of the plans for these buildings were submitted by competent architects or designers.' This is certainly a severe indictment of present building methods in the United States and shows the importance of extending and improving the work of planning commissions throughout the country.

A SUBSCRIPTION renewal came to us with the following note:—

I am enclosing \$2.00 for the extension of my present five months' subscription. But the tragic part of subscribing to your beautiful magazine is that my poor living-room grows more and more dejected-looking. It knows I hate it because it can never, never look like the ones you so heartlessly picture.

I don't believe husbands like you!

We feel sure that if our subscriber will only try out a few of the simple suggestions given in our series of articles on 'Bringing the House Up to Date,' her dejected living-room—and perhaps even her disapproving husband—will be visibly cheered by a renewed subscription to the *House Beautiful*.



STEPHEN F. HAMBLIN, assistant professor of horticulture in the Graduate School of Landscape Architecture of Harvard University, whose series of articles on Garden Roses ends with this issue

#

Is there no escape from the tyranny of psychology? We have been taught the psychological effects of color on our dispositions—yellow will induce cheerfulness, violet may lead to melancholia, and red will unduly irritate or excite us. It all sounds quite logical and puts a terrible responsibility upon our interior decorators, who must plan our color schemes not only with a view to decorative effect, but also with due regard to their effect upon our temperaments. We have resigned ourselves to this situation in the home, but still fondly believed that out of doors, at any rate, we could plan things as we wished, untrammelled by the dictates of psychology. As usual, however, we were merely

clinging to an outworn belief, as we now find that landscape architects have joined the interior decorators in conspiring to control our dispositions. This new school of 'psychological landscape architecture' will not design a garden for you from the standpoint of soil requirements and principles of landscape design without also taking into consideration your personal characteristics, whims, and mental needs. 'The tired business man,' they say, 'after a day of sharp physical and mental activity, should not find sharply pointed ultra-formal trees and plants upon his return home in the evening. On the other hand, these same rigid types would be advisable for one desiring surroundings conducive to clean-cut decisive thinking.' This also sounds quite plausible, and yet, as we glance languidly out of our office window on this warm spring day, at a row of sharply pointed poplar trees, we are forced to admit that our reactions unfortunately do not bear out this attractive theory. Far be it from us to belittle the importance of these profound psychological discoveries, yet we find ourselves still inwardly convinced that we might be able to live in a red room without indulging in frequent tantrums, and that even if totally surrounded by ultra-formal trees and plants, we should not be able to do much clean-cut decisive thinking on a day like this.

#

IN connection with Mr. Sexton's article on 'The House of To-day,' it is interesting to note one of the latest experiments in house heating. French engineers are now working on plans to use wireless beams from the Eiffel Tower to furnish heat for the residents of Paris. Already a scheme of this sort has been operating successfully in Germany. The idea, phrased in the most scientific language we can command, is that receiving posts are set up in houses in place of radiators. A filament on these receiving posts is then raised to an incandescent state by current waves, thereby producing an appreciable amount of heat. This sounds like a plausible proceeding and no more astonishing than producing the sounds that come to us over our radios.



ALICE VAN LEER CARRICK and her husband standing under the arch of the Puerta del Vino at Granada

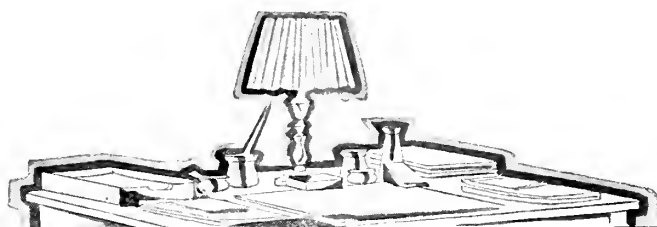
OUR cover this month was designed by Antonio Petruccelli of New York who won the first prize in our 6th Annual Competition and the second prize last year.

Alice Van Leer Carrick, whose adventures in collecting are always entertaining, starts in this issue an account of her recent discoveries in Spain. It may interest possible pilgrims to Hanover, New Hampshire, to know that Mrs. Carrick throws open her house on Thursday afternoons from two until six for the benefit of those who wish to see her notable collection of silhouettes and other antiquities.

Ellen Shipman, who designed the garden at Grosse Pointe, Michigan, shown this month, is a New York landscape architect with some of the most beautifully designed gardens in America to her credit.

A New York writer on various types of decorative art, Helen A. Sprackling introduces us this month to the new art of embroidered tapestries as exemplified in the work of Mrs. Harbeson. This is only one side of Mrs. Harbeson's artistic work, as she is already well known as a painter and stage decorator.

V. T. H. Bien, a Washington builder, has made a special study of insulation methods as well as a series of investigations to ascertain present-day trends in construction and equipment of houses.





### NEW ENGLAND IN CALIFORNIA

*One of the most delightful types of houses in California is the Monterey adobe built in the early nineteenth century, in what was then a Mexican port, by retired American sea captains, who grafted successfully on to the Spanish house of the locality Colonial details sometimes actually brought with them on their passage around Cape Horn. This house, designed by Garvin Hodson, Architect, for Edwin J. Cutting of Los Angeles, received the Honor Award of the Southern California Chapter of the American Institute of Architects for the best six-room residence built between 1926 and 1930*

# THE HOUSE BEAUTIFUL

BUILDING : PLANTING : FURNISHING



## THE SHADOW IN THE THREAD

*Modern in Design are these Embroidered Tapestries of Georgiana Brown Harbeson*

BY HELEN SPRACKLING

---

*Here practise and invention may be free.  
And as a squirrel skips from tree to tree,  
So maids may (from their mistresse or their mother)  
Learne to leave one worke, and to learne another.  
For here they may make choice of which is which,  
And skip from worke to worke, from stitch to stitch,*

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*Until, in time, delightful practise shall  
(With profit) make them perfect in them all.  
Thus hoping that these workes may have this guide  
To serve for ornament, and not for pride;  
To cherish vertue, banish idlenesse,  
For these ends, may this booke have good successe.*

---

SO wrote John Taylor in Queen Elizabeth's time, devoting a single poem entirely to the praise of needlework. Through centuries past, as with every other form of art, embroidery was closely related to the needs of everyday life. It was once looked upon as woman's prerogative and chief form of expression. Now, in the twentieth century, when the sewing machine and the Jacquard loom have assumed so much of the needle's labor, the traditions of embroidery have become somewhat vague and their meaning obscure. Certainly it has long since ceased to be the gentle pastime among the ladies, and were it not for the interest of a zealous few who cherish its beauty and maintain it as an art medium it would, we fear, become extinct and relegated to the limbo of the past.

Consequently it was with a feeling of surprised delight that we came upon these

stitched tapestries of Georgiana Brown Harbeson at the last exhibition of the Architectural League, in New York, this past February. It might seem a bit incongruous at first thought to find a woman's needlework pictures among the architectural renderings of skyscraper and modern dwelling and their related interests. It is quickly apparent, however, that they are in their rightful place, for they have been conceived chiefly as overmantels, many of them planned in conjunction with the architect who designed the fireplace treatment, and are to be considered as tapestries in both the pictorial and the useful sense of the word. Reminiscent

*'COURTSHIP—NOW' is the title of the quaint tapestry picture shown above, a design which well illustrates the whimsical charm so characteristic of this artist's work*

of the past only as they employ an ancient medium, they are thoroughly modern in conception and design and are most harmoniously in accord with the modern interior architectural idea.

Nowhere could the adaptation of an old craft to modern requirement be more strikingly portrayed than by the panel 'Jungle Love Scene' in its setting over the mantel designed by William Lescaze. Incorporated in the breast of the mantel like a jewel in its setting, the intricate stitchery and sumptuous design of the panel are brought out and emphasized by the architectural sternness and severity of its background. A parallel sympathy lies in the quiet sophistication of both mantel and overpanel. In contrast to the broad mass treatment of this mantel are the vertical emphasis and the delicacy of the theme in a mantel designed by



IN THE DELICATE OVERMANTEL DESIGN shown above on the left, the colors in the room have been caught and stitched against a silver background. In contrast to this airy design is the jewel-like 'Jungle Love Scene' set into the broadly massive mantel at the right

Clarence Dean. Here Mrs. Harbeson in a deft and delicate design has taken the colors in the room — tones of beige-cream, light coral, chartreuse-green, and shades of gray — and with superb lightness and beauty of stitch caught them against a silver background, relating the decorative spirit of the room to the treatment of the mantel with perfect unity.

Though she is a contemporary artist handling her medium in a thoroughly modern manner, it would be a mistake to think that Mrs. Harbeson confines herself to interpreting the spirit of the present day exclusively. One of the delightful phases of her work is

the manner in which she catches the feeling of another period. A delicious whimsy pervades all her work as, with seeming authenticity, she combines fact with fantasy. This is illustrated in the *chinoiserie* which forms the climactic point in a Chinese Chippendale room, the walls of which are light gray-green with coral-vermilion taffeta hangings and chairs covered in yellow brocade. A coral-toned princess with golden-yellow attendants trails gracefully over a jade-green taffeta background against which the trees stand out in shades of deepest green, with a touch of light cream-green for contrast. Yellow and gold tones with touches of

rust color thread their way through the whole picture.

In direct contrast is the quaint charm of the panel designed for an Early American living-room furnished in cherry and maple furniture. Here the subtler art of embroidery becomes apparent to the uninitiate as we realize that the massed effect of the stitches against the softness of the background is of vital importance in achieving the spirit of the picture. With deliberate intent to repeat the tones of the furniture, Mrs. Harbeson has embroidered a tangerine-red maiden with touches of violet upon a soft ivory velvet background. The animals and

Drux Duryea



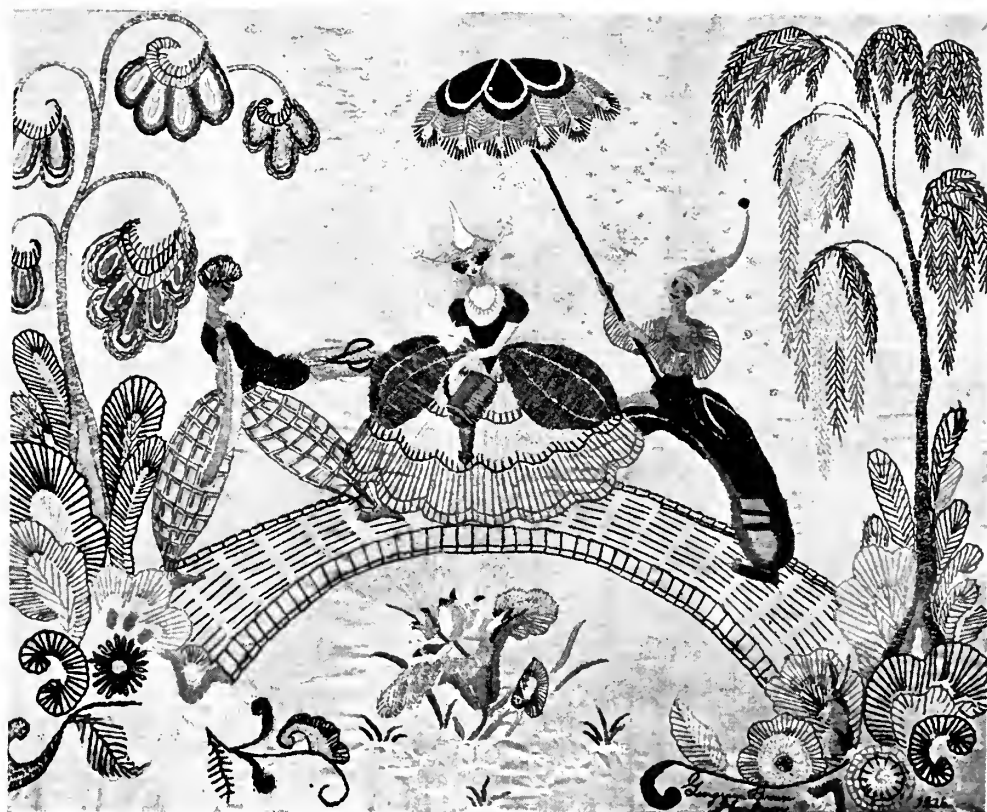
THIS WHIMSICAL CHINOISERIE is embroidered in gay colors against a jade-green background and forms the chief accent in the Chinese Chippendale room for which it was designed



DETAIL OF A PANEL designed for an eighteenth-century boudoir, which shows the skillful and ingenious use of many different stitches to obtain desired effects



EMBROIDERED AGAINST A BACKGROUND of vivid blue-green taffeta, the design of this 'Water Lily Fantasie' is brought out by the contrasting use of silk and wool threads



birds are in red-browns, the trees in the same hues, only darker. Rich deep tones of green and blue are in the bushes.

When I asked Mrs. Harbeson why she preferred painting with wool rather than with pigment she replied, 'Because of the shadow in the thread.' There in one concise sentence lies the keynote of the art of embroidery. A brief paragraph on its technique cannot be out of place here, since it can only serve to make the tapestries pictured doubly interesting. The basis of any embroidery design is fabric, thread, and stitch; without the latter there could be no art in this particular medium, for every stitch is chosen for the expression it gives to the subject or idea portrayed. In addition, stitches possess individual qualities of interest and beauty, for they are sometimes curiously and ingeniously wrought. Interwoven with play of stitch is type of thread, and since these by their nature may absorb the light or reflect it, flow into the fabric or resist it, the effectiveness of any stitch is dependent on the right

choice of thread. Behind this lies the ground fabric which must lend important aid in achieving the picture.

With this in mind one studies these tapestries with a closer interest, so that the 'Water Lily Fantasie,' another chinoiserie, designed for an eighteenth-century boudoir, holds a fascination deeper than the mere charm of its design. An orange-yellow lady has the interest of her costume developed in a contrast of satin stitch with an open one. In the rusty red and vermillion attendants, form and design are amusingly enhanced by a variety of motifs which prove that a needle can have a sense of humor. The blue and green of the foliage are made to recede or to stand out, not so much by the stitches which develop the design as by the subtle contrasts of silk and woolen thread. Silver stars sparkle in the brilliance of their metallic thread. The whole is a picture of exotic charm most appropriately revealed against a shimmering background of vivid blue-green taffeta.

The naïveté of the needle and the versatile

range of Mrs. Harbeson's work are most beautifully illustrated in the panel 'Spring,' designed as an overmantel for a child's room. Gay colors such as children use in crayon drawings, the reds, blues, and yellows of the primary scale, have been embroidered with fine wools on a background of heavy cream-colored silk. Lest the symbolic scenes of the most joyous season of the year lose some of their zest in the hands of a grown-up, she has incorporated in the design some of the youthful drawings of her own small sons. The detachment of the episodes gives a sampler-like quality to the picture, and the whole is as unusual and delightful a bit of tapestry as one could hope to find.

But this is no mere stitch craft and skillful use of threads. As the needle draws, the artist is revealed, and the background of Mrs. Harbeson's experience shines through her finished work. It is an interesting story of study, hard work, and fine achievement in other mediums. Mrs. Harbeson is a graduate of the Pennsylvania Academy of

Drix Duryea



THIS NAÏVELY GAY OVERMANTEL decoration entitled 'Spring' was designed for a child's room. Against a cream background of heavy silk the design is embroidered in fine wools, using the reds, blues, and yellows of the primary scale



THE SPIRIT OF NEW ENGLAND lives in this charming picture of bare trees and snow-covered hills — a panel designed for an Early American living-room, where it obviously belongs

Fine Arts and a member of the National Association of Women Painters and Sculptors. Her vivid imagination and extraordinary gift of fantasy led her into the realm of murals and the theatre. For several years she was a member of the Anderson-Milton School of the Theatre and designed the settings and the costumes for numerous ballets in prominent Broadway productions. There are many who will recall *The Sampler Ballet*, which was given at the Paramount Theatre in New York and con-

sidered one of the finest ever presented there.

It is of particular interest that Mrs. Harbeson has never studied abroad or felt it necessary to complete her art experience there. Rather she has made a very special point of drawing on our own color and reflecting the New England atmosphere of which she is a part, and to which she laughingly attributes an inherent urge for stitchery. A great-aunt, Lucy Ann Packard of Quincy, Massachusetts, was in her own time quite renowned for her quaint samplers and beauti-

ful needlework and had the distinction of being the first woman allowed to copy portraits in needlework from the Vatican. If instinct it is, then Mrs. Harbeson has added to it a keen intellectual and artistic interest, for she has a most interesting collection of needlework and samplers of her own and a reference library of absorbing interest and value. She is one of the zealous few in whose attempt to revive the lost art of needlework may possibly result a new and modern movement in this decidedly feminine craft.



'COURTSHIP—THEN,' like its companion piece, 'Courtship—Now,' is embroidered with fine worsteds on pink taffeta



# WALLPAPERS SELECTED FOR

## FOR THE SUNNY HALL

*This paper (left) has a background of French gray with varicolored garlands of flowers and sprightly figures. The woodwork in this hall should be white with accenting lines of green*



## FOR THE DARK HALL

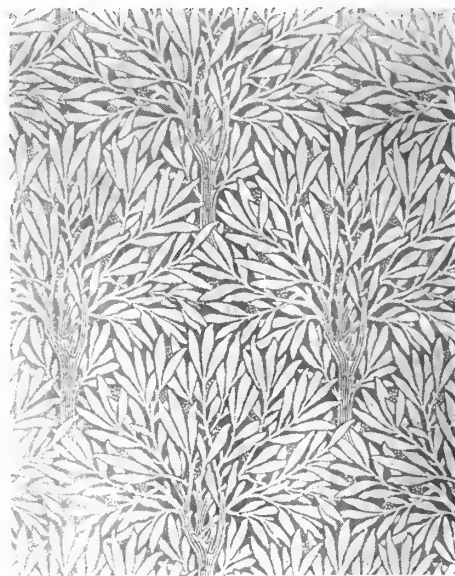
*The soft yellow background of this paper with its vine arrangement of flowers in pastel shades would give a warm glow of color to a dark hall, especially if the woodwork were painted to match the ground of the paper*

## FOR THE HALL. CHOSEN BY Bostwick & Treman



## FOR THE SUNNY LIVING-ROOM

*This paper (left) has a cool green ground with a design of distinguished drawing outlined in a darker shade. Pictures could be used against it, and yet it would have more interest than a plain paper. The woodwork should match*



## FOR THE DARK LIVING-ROOM

*Two tones of yellow make this paper (right) especially adaptable for a small informal living-room which receives only a cold northern light*

## FOR THE LIVING-ROOM. CHOSEN BY Gertrude Brooks



## FOR THE SUNNY DINING-ROOM

*With this distinguished paper (left) in ochre and blue-green on a gray-silver dotted ground, the woodwork should be painted to match the blue-green*



## FOR THE DARK DINING-ROOM

*This modern design (right) in an extraordinary range of lovely colors on a soft pink ground, with woodwork of terra cotta, an apricot rug, and ceiling of creamy pink, would enliven the dullest room*

## FOR THE DINING-ROOM. CHOSEN BY Elsie Sloan Farley



# NORTH AND SOUTH ROOMS



## FOR THE DARK ROOM

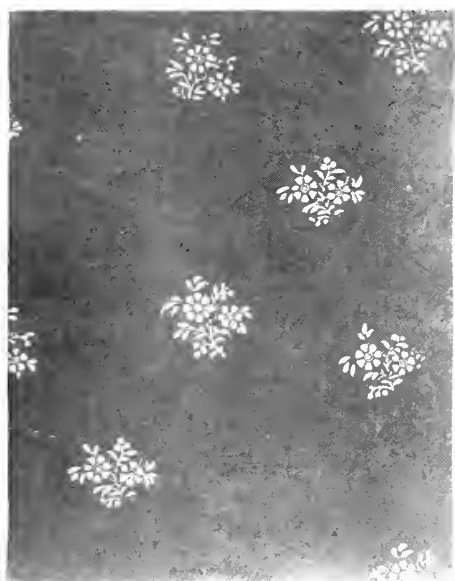
*This gay toile paper (left) printed in rose on a cream ground should have woodwork in a harmonizing rose tone*



## FOR THE SUNNY ROOM

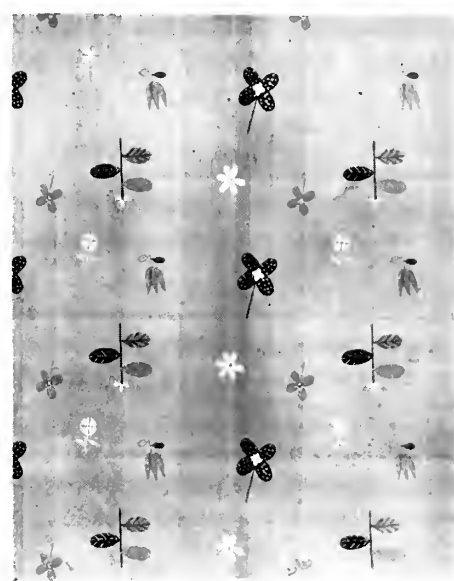
*A soft gray-green background with a rambling design in blue-gray and olive is enlivened by touches of gold on this paper (right). The woodwork should match the green of the ground*

## FOR THE MASTER'S BEDROOM. CHOSEN BY *McBurney & Underwood*



## FOR THE DARK ROOM

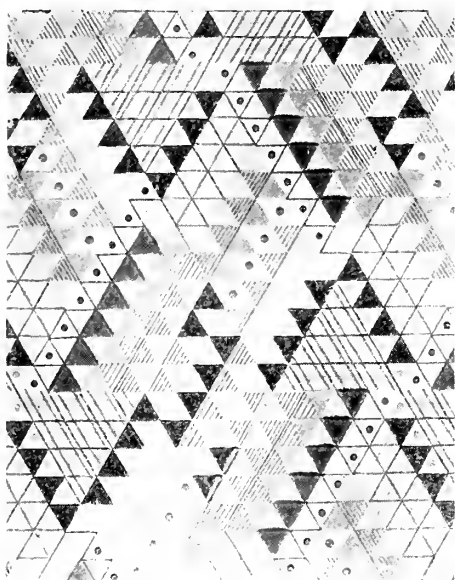
*This clear yellow paper (left) with a stenciled design in Chinese white is simple but vivacious. The woodwork should be white*



## FOR THE SUNNY ROOM

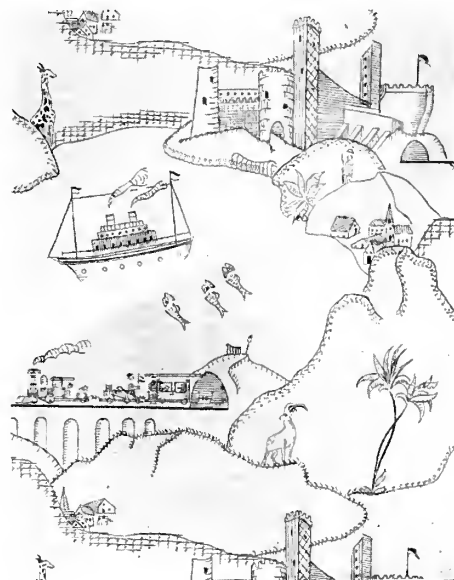
*The background of this paper (right) has shaded stripes of pale clear blue-green repeated in darker shades in the pattern. Tiny details in pure white suggest white woodwork*

## FOR THE GIRL'S BEDROOM. CHOSEN BY *Elsie Cobb Wilson*



## FOR THE DARK ROOM

*This lively modernist paper (left) has a small-scale geometric design in yellow, gun-metal-gray, turquoise blue, and terra cotta on a white ground. Terra-cotta woodwork and modernist furniture of the same color with lacquer finish would be particularly attractive with this paper*



## FOR THE SUNNY ROOM

*On a pale green ground (right) is a modernist design drawn in yellow, terra cotta, and blue. Blue trim and maple furniture are further suggestions for this room*

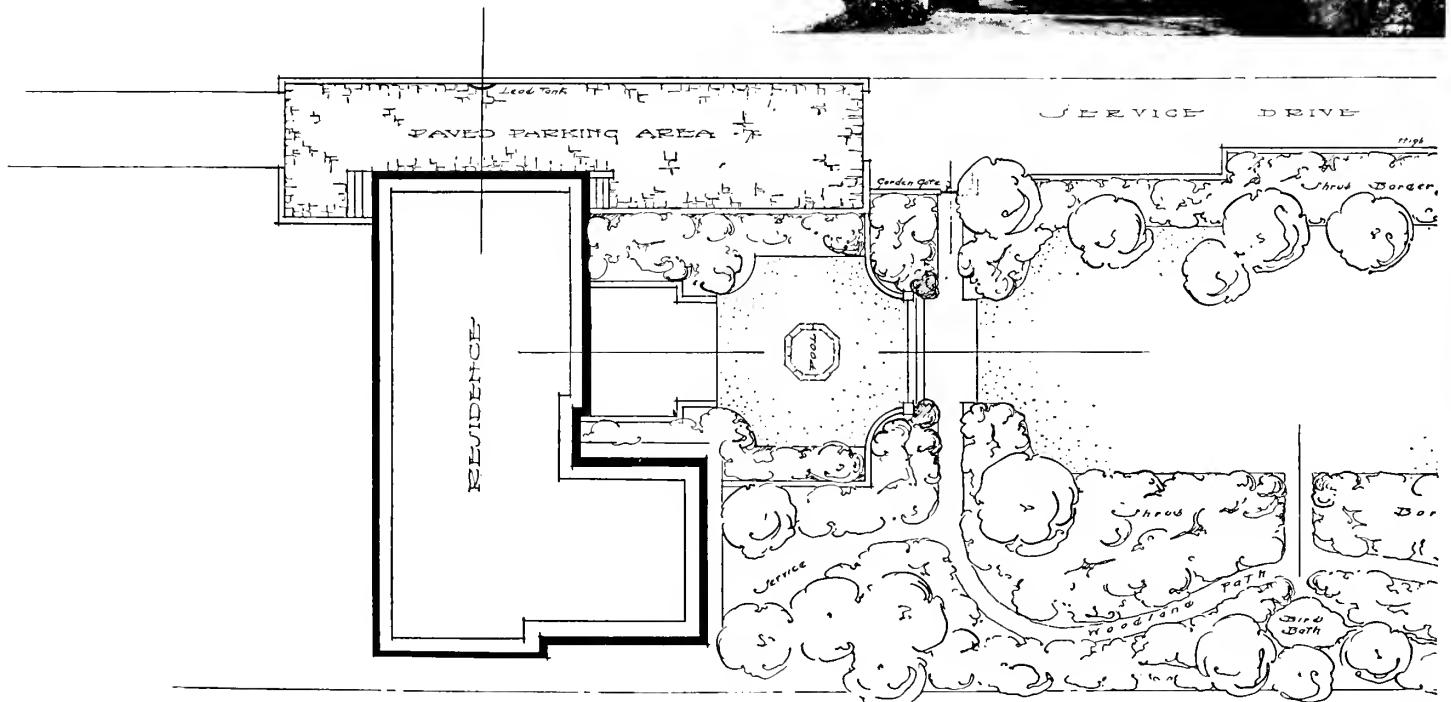
## FOR THE BOY'S ROOM. CHOSEN BY *Diane Tate and Marian Hall*



# THE GARDEN OF MR. AND MRS. EDWIN SCOTT BARBOUR

*Grosse Pointe Farms, Michigan*

ELLEN SHIPMAN, LANDSCAPE ARCHITECT

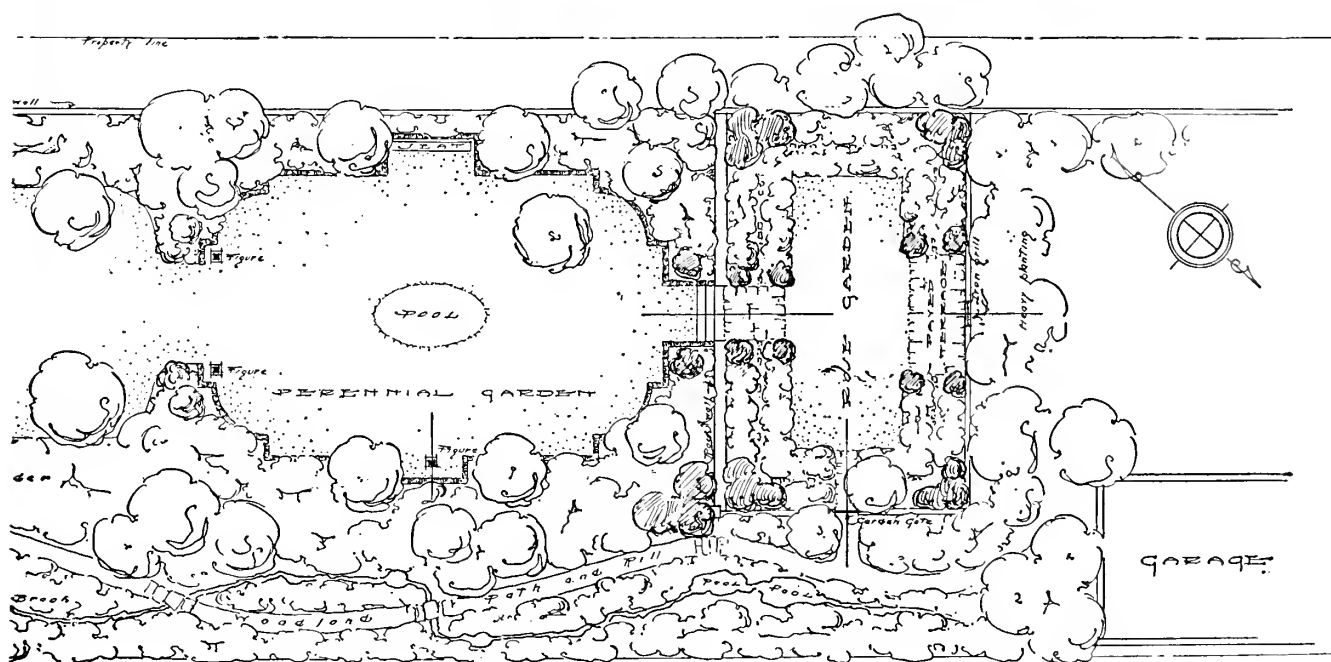


A LOT OF SUCH LENGTH in comparison to its width (one hundred feet) presented a difficult problem in design, but gave, on the other hand, an excellent opportunity for long-range vistas. By breaking the garden into several units, by changing the levels, and by creating additional interest by the thick planting at one side to conceal the woodland path, monotony has been avoided. These illustrations show the garden six months after it was planted, but in them can be observed the promise of the luxuriance since attained

SEPARATING THE ROSE GARDEN from the perennial garden is a low dry wall planted with rock and alpine plants. The beds of the rose garden are edged with smoky blue nepeta directly behind which are groups of tea roses with standards placed at intervals for height



OF THE TWO ILLUSTRATIONS ON THE OPPOSITE PAGE, the larger one shows the rose garden from the perennial garden, the small one the long greensward from the pool garden. On this page is a view of the woodland path, showing the naturalistic bird bath which terminates the rill. Grape-hyacinths, bleedinghearts, Mertensia, and other spring-flowering plants border this path





OPENING FROM THIS PAVED AREA *just below the pool terrace in front of the house is this wooden grille gate leading to the service drive*



LOOKING TOWARD THE HOUSE *from the rose garden. This open lawn is bordered with box-edged beds in which are perennials carefully selected to give bloom the entire season, from early iris to the last hardy asters and boltonias*





# THE METAMORPHOSIS OF THE SLIP COVER



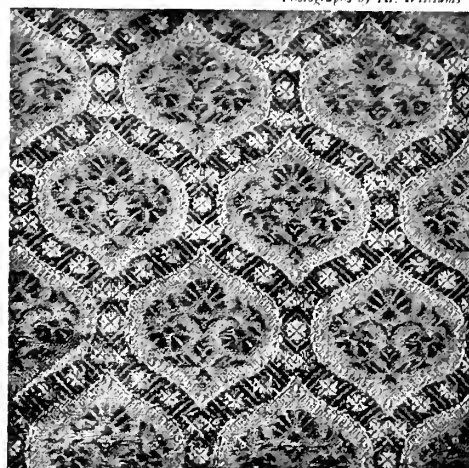
*Formerly used for Protection alone,  
it is now an Important Decora-  
tive Note in the Furnishing  
Scheme*

BY MARGARET THOMPSON

AND

CHRISTINE FERRY

Photographs by Hi. Williams



THE SLIP COVER for this chair and the seat of the side chair are made of a Jacquard linen damask in blue-green. Slip cover designed by Miss Gertrude Brooks; material by courtesy of Proctor Company; slip covers executed by John Siedentop

DO you recall the cold austerity of the sturdy holland covers that shrouded the chairs in the best-regulated drawing-rooms of a few decades ago — those rooms from which the sunshine was so carefully excluded and with an atmosphere so chilly that they seemed to urge the parting guest to be on his way as speedily as possible?

In no phase of interior furnishings is the change from the utilitarian to the beautiful more marked than in the evolution of the prosaic protective slip covers of this earlier period, in evidence only during the summer months, to the decorative ones of to-day that may with perfect propriety be used throughout the year.

While slip covers have undergone transformation at the hands of the modern decorator, the making of them has developed into a recognized profession, for it requires both skill and careful tailoring to produce the removable upholstery characteristic of the slip covers of to-day. No longer are they considered merely for their protective qualities, but as one of the important decorative accessories in the furnishing of the home, and with this metamorphosis have come variations in style as well as material to harmonize with the character of the chair and the room in which it is to be used.

THERE is usually some basic principle of a very practical nature lurking behind every innovation, and the present instance

is no exception. As it has become increasingly difficult to keep household appointments in a cleanly condition, because of the amount of sooty dirt in the atmosphere, the need has become urgent for some form of removable upholstery that may be sent to the cleaners with as little effort as that which attends the handling of draperies or rugs. The glorified slip cover is the result.

Materials are chosen with quite as much careful thought as would naturally be given to the selection of upholstery fabrics of a more permanent nature, and these modern slip covers are so beautifully tailored and carefully fitted that one quite overlooks the fact that they are removable.

Yet there is another reason for their popularity, aside from sanitary conditions, and that is the ease with which it is possible to secure variety in the home by redressing the rooms with but little expense.

MODERN fabrics are most alluring. Colored linen damask of Jacquard weave, quaintly patterned chintzes or those with rather large designs, fantastic prints developed in the modern manner, and the more luxurious velours are among the materials chosen by professional decorators, each selected to accord with the style of the individual chair and the general character of the setting in which it is to be used.

In general one sees fewer of the wide box-plaited flounces than formerly, the side

of the slip cover frequently extending in a plain unbroken line to the bottom of the upholstery and sometimes quite to the floor, where it is finished with either a simple hem, a narrow double plaiting, or a tailored fringe, according to the type of fabric that is being handled. Yet the flounced chintz covers, so characteristic of English country houses, are very charming and have a devoted following.

The varied types of chairs and room settings pictured show how skillfully and ingeniously the different decorators have handled their problems, some of the covers being designed especially for the *House Beautiful*.

Miss Gertrude Brooks has chosen the Jacquard loomed linen damask in blue-green for the cover of an upholstered armchair and an accompanying side chair with an upholstered seat. In each instance the structural



lines have not been concealed and the effect of permanent upholstery has been emphasized by tying in the back of the cover on the larger chair with linen-covered buttons—a small amount of additional labor for the workmanlike appearance that results.

Although the chairs are companion pieces, there is a variation in the cut of the lower edge of the two covers, one being straight and the other shaped in wavy scallops. In both cases the edge finish is a narrow

linen fringe which matches the damask in color, and the seam piping is made of the body material.

This upholstery may very appropriately be used throughout the year, from one season to another, yet, being made in the form of slips, may be readily removed should it become desirable to change the color scheme.

The damask is to be had in crimson and golden brown, as well as the blue-green referred to, and, since it is a full fifty

inches in width, it cuts to excellent advantage.

Miss Adeline de Voo uses a modern fabric in the making of a slip cover for a modern chair. Here the lines of the cover are simplicity personified, and the only trim is the corded piping that follows the seaming and emphasizes one of the colors in the design, all of which is quite in the mood of the modern manner.

The bottom of the cover is finished with a simple hem and, instead of being boxed, the front sections are drawn well over the rounded arms and back and attached directly to the under sections.

In the setting of a wood-paneled English room, velours, a fabric of most luxurious appearance, has been successfully used by Miss Ethel Reeve for the slip cover of a deep lounging chair. The seams are corded with self material excepting in the case of the boxed cushions, which, together with the lower edges that come quite close to the floor, are finished with a narrow silk fringe in a corresponding color.



*THIS MODERN CHAIR (above) is covered with a slip cover in modern design which comes in linen, cotton, and glazed chintz in a wide variety of colors. The scale of the pattern is in harmony with the size of the chair. Cover designed by Adeline de Voo, and executed by John Siedentop*

*FOR A SETTING OF A WOOD-PANELED room velours is most successfully used as a slip cover for this deep lounging chair. This material comes in white and was treated and dyed for this purpose. Cover designed by Ethel Reeve*

You will notice that here, as in the case of the modern setting, the sides of the slip cover extend in an unbroken line from the top of the arm to the floor.

This is essentially a winter cover, for which one of linen or chintz may be substituted during the summer, when the cool feel of a smooth-surfaced fabric will be more welcome.

For the slip cover of a typical French Provincial chair, Miss Sparks has chosen a new bordered chintz having a multicolored floral design scattered over a delicately patterned yellow ground, and repeats the predominant blue in the border in the seam piping and a little ruffle along the bottom.

This slip cover is boxed in an angular fashion along the outline of the back and top of each arm, as well as along the sides below the seat, and the material that forms the bottom of the slip is seamed and piped at the corners.

There are numerous parts to this slip, which adds to the perfection of the tailoring,



FOR THIS FRENCH PROVINCIAL CHAIR *Miss Sparks* has designed a cover of chintz of floral design on a yellow ground. Notice the skillful use made of the border. Material by courtesy of R. C. Carrillo & Co., cover executed by John Siedentop



and the colorful piping plays an important rôle in the decorative effect. The border has been cut from the body material, turned so that the narrow design follows the lower edge, and topped with the piping.

The large-patterned chintz used by McBurney and Underwood is quite in character for a wing chair and may be so handled that the pattern conforms to the lines of the various parts as if designed for that especial purpose.

As in the case of the Jacquard linen slip covers, this one has been so designed as to

show the cabINETwork and cover only the upholstery. As a matter of fact, it is so beautifully fitted and perfectly tailored that one is not conscious that it is anything other than permanent upholstery, and is thus a most perfect example of what a slip cover for this type of chair may be.

These illustrations are but suggestive of the textures that are being used by modern decorators for present-day interpretations of the slip cover.

Aside from the large-patterned floral chintzes featured in these settings, there are delightfully quaint small patterns, reminiscent of Normandy petticoats, that are most effective for slip covers. Because of the unobtrusiveness of their all-over quality, they may be used in the same room with materials of more pronounced design.

Then there are the large-motived nosegay and medallion effects that may be attractively used for chair seats and backs in combination with plain material for the rest of the slip cover, and when there are several pieces of furniture to be used to complement one another in the same room, one of them—for example, the seat of a small side chair—may be covered with plain material in a contrasting color.



THIS CHINTZ of a bright-colored design on a Nile ground has been used by McBurney and Underwood for a wing chair. Notice that the slip cover leaves the frame of the chair exposed



# THE HOUSE OF TO-DAY

## II. Tendencies in the Development of Domestic Architecture as Reflected in the Exterior Design

BY R. W. SEXTON



IN THE NEIGHBORHOOD of Philadelphia, the stone farmhouse is the most popular. The old houses of this type, built around 1750, have a sturdy simplicity and adhere to Georgian precedent. The illustration shows a house in Germantown, designed by G. Edwin Brumbaugh, Architect

FOR many years it has been the custom of architects in this country in solving their modern problems of design to seek inspiration (to put it mildly) from the styles and periods of the past. During the last ten or fifteen years the practice has been carried to extremes. Our architects have not only designed in the style of five or six centuries ago, but frankly allowed their efforts to be labeled with a tag bearing the inscription, 'Designed in the style of the Romanesque,' 'the early English,' or 'the Spanish,' as the case might be. The public generally took to this idea; it seemed to give a building a certain distinction if it could be associated with some historic style. Real-estate operators were quick to recognize the sales value of a house with a 'period label,' and owners of all kinds of buildings, including house owners, fell in line with the demand for period designs.

The result was that if a house did not bear sufficient evidence in its design of the influence of some one period to allow the owner to apply to it the name of one of the old historic styles, that house was considered of poor design and lacking in architectural value. It can readily be seen that progress in architecture in this country was seriously handicapped by this custom. The question of style overshadowed all else, individuality being entirely lost sight of.

But the practice was not without benefit.

Believing that to be versed in architecture only an acquaintance with the styles and periods was necessary, the public immediately began reading up on architectural history. Now, although one cannot by mere reading master the art of architecture, it is true that a real appreciation of beauty in architecture was developed almost overnight.

BUT the unfortunate part of it is that now, in line with the present-day tendencies in standardization and mass thinking, we are attempting to standardize beauty in architecture by means of the perpetuation of the old styles and periods. Thus it has come about that the styles and periods have exerted a tremendous influence on the design of our houses during the last decade or more, and still do to-day. In fact many architects believe that they always will. G. Edwin Brumbaugh, a Philadelphia architect, has expressed the opinion that, as houses are ideally the intimate expression of the owners' education and culture, it is difficult to disassociate them entirely from the history of art. He himself feels that an entirely new art, with no trace of the romance of history, would not continue to satisfy him day in and day out. Arthur C. Holden, an architect of New York, believes that because home surroundings and habits of life are deeply intertwined with the traditions of the family, anything which

appears to sever these roots is apt to be looked upon as questionably radical, and therefore not desirable.

IT is very evident that the architects are unanimous in the opinion that the period idea has been carried too far. They do not advocate turning our backs on precedent and tradition and the history of art, but they are aware that it is far more important that the design of a house be in good proportion, that it be appropriate to its site, and that it reflect the individuality of the owner, than that it merely conform to the character of any one of the historic styles. They still seek inspiration in the past, but instead of being slavishly imitative they are learning to be interpretative. Frank J. Forster, an architect who specializes in domestic architecture, points out that the circular tower on one of his recent houses was inspired by one on an old French farmhouse and that the oriel window portrays strikingly the influence of an early English manor house. An architect, I claim, must be possessed with originality and creative ability so to interpret these old motives that they become a harmonious part of his own composition.

But there are those who still cling to a period appellation. Mr. Forster admits that he found it difficult to label this house to the client's satisfaction. Actually it is a modern house, because it expresses the ideas of a twentieth-century architect and is adapted



Mattie Edwards Hewitt

Philip B. Wallace



ALTHOUGH one can see the inspiration of both the English and the French styles in this house, the architects, Frank J. Forster and R. A. Gallimore, have given their own interpretation to any forms and motives which they have adopted, thereby effecting a thoroughly harmonious and individual composition



THE DESIGN of this house in Eastern Pennsylvania follows, as so many houses of the locality do, the general lines of the old farmhouse of this section. The character of the design is largely determined by a local stone of which the house is constructed. R. Brognard Okie, Architect

to twentieth-century needs. Admittedly there are French and English influences in certain details, but they are minor elements in the design. Is it not in reality more distinctive to describe a house as 'of stone,' 'in the woods,' 'on the side of a hill,' and so on, than to revert to such a stereotyped description as 'a house designed in the early

English style'? Described in the former terms, the imagination is aroused, but with the latter nomenclature you are led merely to open your style book to page, say, 88, entitled 'Early English,' and your interest ends there.

These more important considerations, therefore, of material and adaptation to site

are the ones that are being emphasized more and more. For materials, after all, govern design. In the house illustrated designed by R. Brognard Okie of Philadelphia, it is very evident that the character of the design is largely due to the use of local stone. When our architect talks to us in terms of stone, brick, stucco, or wood, we (Continued on page 778)

Harold Haliday Costain



INTEREST in this house at Stanwich, Connecticut, designed by Richard H. Dana, Jr., Architect, is due less to the fact that it suggests a decided Colonial influence than that it is a stone house in which every detail conforms to the character of the material

# COLLECTOR'S LUCK IN SPAIN

## I. Barcelona, that amazing City of Contradictions, and Tarragona where Time saunters leisurely along

BY ALICE VAN LEER CARRICK

TO you in Texas, greetings from Spain! Kinsmen should write to each other, you know, and, after one week in Barcelona, a vivid, varied, tremendous city, as old as Hercules and as new as the flaunting, fantastic architecture of Señor Gaudi, I feel myself completely Spanish. Or very nearly so, for we have gone native in the pleasantest fashion, and assimilated, easily enough, the late hours and the large meals that everybody warned us about before we left home. But familiarity has not bred contempt; I am neither bored nor blasé, and I still count my blessings, every pearl apart, rejoicing at the difference of our daily lives over here. Our hotel, directly on the Rambla del Centro — one of the busiest streets in the whole world, I do believe — is comfortable and neat and characteristically Catalan; in spite of the exposition, we are the only foreigners in the house. A fortunate chance put us in the rear, and so, although tramways and taxis roar at the front and a lively throng fills the Rambla by night as well as day, we are remote from this modern tumult, being just at the edge of the old town with its narrow, crooked streets and its tall church towers. And we look into an ancient garden, neglected now, but once part of the pleasure grounds of some great estate, I am sure. The high walls are ivy-

grown; magnolias and oleanders contrast their blossoms with the dark shade of evergreens, and gay *cortinas*, letting in the air and keeping out the sun, splash color everywhere.

IN the morning women chatter around a huge stone trough as they wash their clothes, small gray burros bray far below in the little lane that divides us from the garden, and men dragging hurdy-gurdies which play popular national airs and very familiar American tunes stop to catch in outstretched berets the copper coins we toss from our balcony. At night it's as quiet as a Spanish city, where nobody ever goes to bed, can possibly be. The frogs in the fountain croak, and some pampered parrot, who once heard a nightingale and so fancies himself a bird of song, bursts into a shrill, high, unmelodious trill and wakes us up. Otherwise we are undisturbed until our swarthy little hand-maiden, Bonaventura, bearing the morning coffee, taps at our door at nine o'clock. Such delicious *café au lait* it is, too; it lacks only cream to be as perfect as American, and as for the *croissants* we eat with it — why, they are flakier and more delicate than any we have ever had in France.

Indeed, we are beginning to discount some of the dire prophecies made to us when we left our native shores; eggs and bread, apparently, were to be the chief of our diet, and one friend, even, seemed to nourish herself solely on pomegranate juice! In reality the food is excellent and, strangely enough, not anything like so spicy as the Mexican dishes you used to serve me in San Antonio; Orde frequently has to call for the pepper pot — which is never on the table! And we are accustoming ourselves to the lengthy procession of the various courses: there is little to hurry you; after lunch comes the siesta, and why rush through dinner when none of the theatres open till half-past ten? Besides, we like watching the animated Spanish families, talking and gesticulating and eating



THE CATHEDRAL AT BARCELONA near which the antiquity shops cluster as they do in other Continental and English cities

all at once, and then there's a gentle little old man who sits at the next table and looks too interesting to be true. We call him 'El Greco,' for his pointed white beard pulls his face into a longer oval, and his eyes are the same melancholy brown you so often notice in Theotocopuli's portraits.

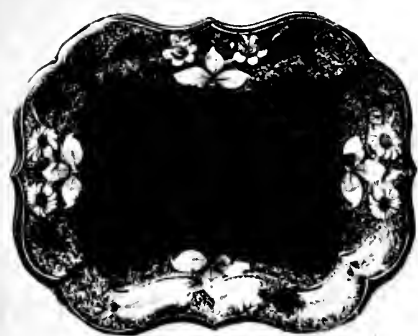
To go on with the epicurean ease of our life: after a leisurely negligée breakfast we dress, make our plans for the day, and saunter out on the Rambla, only to stop at some sidewalk café and drink frozen coffee, very black and heartening, or *horchata de chufas*, mild and milky and completely Spanish, and have our shoes shined. The *limpiabotas* is so much a part of every day here that not employing his services would be something like leaving Spain without buying a fan. I wish we had them in America, for they are marvels, these men and boys who drift by the cafés; brown jewels, no less, are our shoes when they are through with their polishing.

OUR very idle preliminaries well over, we are ready for business or pleasure; sight-seeing or shopping or antique-ing or merely strolling about. Barcelona is an amazing city and full of startling contradictions; its manufactures are the most important in all Spain, yet no smoke disfigures its beauties, the factories being wisely placed in the outskirts. Walk ten minutes up the Rambla, always crowded from morning till long after midnight, yet sparing space for bird and flower markets, and you reach the Plaza de Catalunya, a vast, magnificent modern square, guarded by great stone lions and sprayed by many fountains. And yet, in spite of all this water, and the cascades that dash away at the exposition, women and children come out from the little streets and fill their pitchers at the side-wall *fuentes* just as they must have



THE LANTERN pierced with lunettes, two early candlesticks, and the four Phæbe lamps

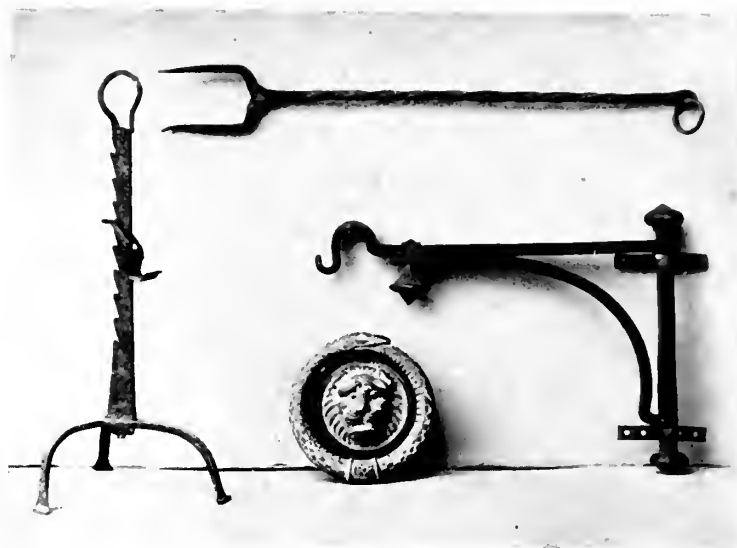
done in the eighteenth century. Keep on for ten minutes more and you approach the splendid Paseo de Gracia, an imposing boulevard which, at a conservative guess, is rather more than twice the width of our boasted Commonwealth Avenue in Boston. Or, again, walk from our hotel toward Santa Eulalia, the Old Cathedral, and at once you are back in the Middle Ages; the narrow ways tangle and cross, and, since everybody walks



in the centre of the road, no vehicle can go much faster than a snail's pace. Hucksters stride along, on their heads flat wicker baskets heaped with silver fish or peppers or purple onions. I long to buy something, *anything*, but I have to refuse even when it is a touching offer of small woolly puppies, or a pink baby pig, much too young to have been separated from its mother.

NO, my purchases must be antiquities only, and that is why my steps are so frequently bent Cathedral-ward, for, just as in English and Continental cities, that is where such shops are clustered. I have had some luck, not overwhelming, but then I am going slow in this unfamiliar land and waiting till I really know the market. I've done one wise thing, though, studied the collections at the Museum, an excellent one for the provinces, and now I feel as if I knew something about Catalan iron and the faïence that was made at Manises and Alcora. I am ready for bargains if a beneficent fate throws them in my way. Altogether there are seven antiquity shops near the Cathedral: one very grand, so extremely de luxe indeed that, after inquiring for silhouettes and learning that none were to be had, I hastily retreated and tried to console myself in a junky little place a few doors away. There I found bits of brocade, cheap enough, but in quite unusable colors; the copper and brass were not too expensive, but they were nothing my soul craved, and on our

THE TARRAGONA  
KNOCKER and three  
pieces of old wrought  
iron



TWO STENCILED  
TRAYS unearthed at  
Soler's barraca

Spanish trip I am making this the test. As for the wrought-iron forks and spoons and the intricately fashioned racks from which they hang, I have seen so many of them that I become fearful; sometimes it seems that if all the *espeteras* from the time of Roderick down had been preserved, there could n't possibly have been so many of them.

THE next *antigüedades* was more promising; I examined several long strips of old damask, very desirable, but, oh, the prices! They were far dearer than they would have been in several shops I know in Paris. But there were other things that tempted me: a pair of pressed-glass candlesticks, the middle vintage, for four dollars, some pretty *papier-mâché* chairs, pearl inlaid, for twelve dollars each, and four eighteenth-century transition chairs which the young saleswoman, who thought she spoke our tongue, said came from England, but which I am sure were Spanish under a French influence. I'm rather inclined to get them, for the walnut they use here is dark, quite like mahogany in tone, and they would go admirably in my Hepplewhite bedroom. Besides, they were a genuine bargain — only six dollars apiece.

I liked the fourth shop even better; it was

so pleasant to step from the glare of the Cathedral plaza into its cool darkness and be served by two pretty girls dressed in a soft gray, who answered questions intelligently, but who did not hover distractingly over us. There was some interesting enameled glass, the kind they call *esmalte*, very much resembling the flowered Bristol of the early nineteenth century, but with an odd little Spanish twist to it. None of it melted my heart, however, and then, too, I hesitate to begin my journey with such fragile trophies. The samplers — which we are learning to call *tachados* (tasks) — allured me much less; they were little akin to the gorgeous stitcheries emblazoning Mrs. Harper's walls, and, unfortunately perhaps, I have taken her treasures for my standard. Indeed, *tachado* seems to be an all-inclusive term, for ship-keepers, once the request is made, are constantly bringing out hideous Victorian wool-work pictures and beaded monstrosities; so far I have not seen what I should call a fine, characteristic sampler in Barcelona.

But I did consider two quaint and inexpensive trays: one only nine dollars, a great yellow oval with a pierced rim and a black transfer scene depicting a Moorish lord surrounded by his harem; the (Continued on page 780)



A GROUP OF CATALAN COPPER and brass without which, it may safely be assumed, no collector ever returns from Spain



## A RETREAT AT THE WATER'S EDGE

*Substantial Stone Walls here serve the practical Purpose of a Windbreak and add a Romantic Touch to this Garden at East Gloucester, Massachusetts, belonging to A. Piatt Andrew*





THE SLOPING BANK is divided into a number of terraces and out-of-door living places protected from the wind by an interesting series of walls and from the sun by the sheltering pine or awning. The corner with iron seat and tea table shown on the page opposite, and the stairs at the right, are parts of the gabled wall in the large illustration



## GEOMETRIC HOOKED RUGS

*Tradition meets Modernity in these Rugs, which thus Continue to be Suitable for Our Rooms both Large and Small*

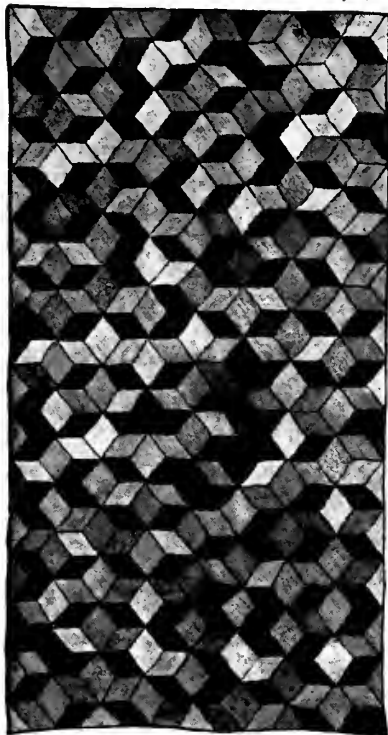
BY ELIZABETH WAUGH



Peter A. July

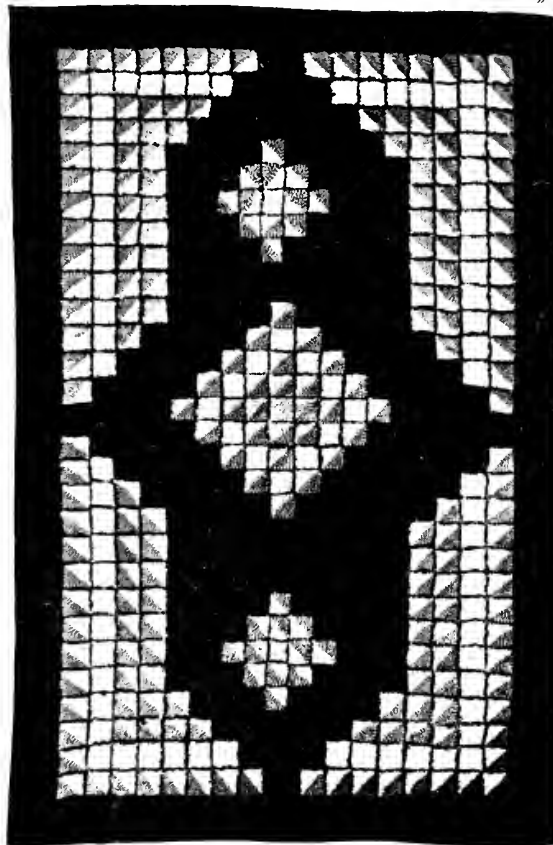
THE 'LEAVES IN BROOK' design shown above was made by gathering autumn leaves, which were pinned to a linen foundation and outlined. To the left is an illustration of the 'tea box' pattern, said to have originated in Salem

Walter G. Stiff

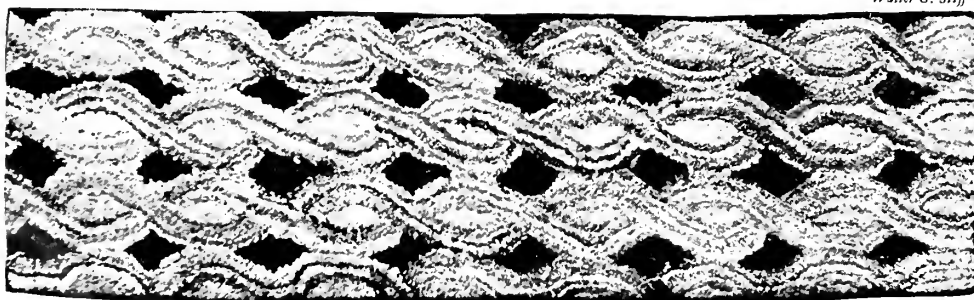


A VARIATION OF THE 'INCH' pattern, called 'Boston Pavement' or 'Side-walks of New York' (right)

THE 'CHAIN' OR 'CABLE' pattern (below), often used on long narrow runners or stair carpets



Walter G. Stiff



IN our country to-day, old and new, like lion and lamb, lie down together. In our domiciles extremes meet; we manufacture ice and boiling water below stairs, above we have very antique furniture and most modern plumbing. In fact, a criterion for judging a successfully executed American interior might be summed up in the question, 'Have you in your house harmonized perfectly the latest modern mechanism with the remote historical period of your decoration?'

But possibly your house is altogether *moderne*. Strangely enough in each case you may use and rejoice in geometric hooked rugs. The designs of these Early American rugs are very new, very French, and even very Viennese.

Did our ancestors foresee our taste? Were these rugs a prevision of a modern American metropolis? More probably these primeval linear or circular figures, the base upon which human graphic expression is built, were a part of our forefathers' racial consciousness as they are of our own. The earliest history of design concerns geometric pattern. Those marvelous paddles, and the tapa cloth of the Polynesian races in the South Seas, primitive African design, early Viking shields and breastplates, all show the geometric beginnings of design. More sophisticated as history advances, we see the Greeks using the Wall of Troy border, and note their great partiality to checks, these often in severest black and white. We know the importance of plaids to the Celts of the Highlands of Scotland — the plaid is the symbol of the clan and the design which decorates the kilties of 'the ladies from hell.'

In France and wherever the influence of *l'art moderne* is felt, — and where do we not see its manifestations? — a return to geometric forms could be said to be the keynote of the whole modern movement of design.

Thus we see combined in geometric hooked rugs an 'antique' expression of racial trait and a very modern decorative floor covering. The above considerations help us to understand why our eyes are not in error when

they acclaim these rugs as uniquely suitable for our houses small or great.

Hooked rugs in general need no word here, but for those who are particularly interested in the geometric designs which our ancestors evolved in this country we offer the following notes.

Before we discuss the motifs, a word as to the durability and quality of all antique hooked rugs. It is wise in purchasing always to consider the material. The presence of hand-woven cloth composed of yarn spun from virgin American wool is most desirable. Our American wool is unsurpassed, and hand weaving is an undisputed testimony of antiquity. There are a few danger signals: never buy a hooked rug which is stiff or brittle; such a rug may be rotten, in the literal sense of the unpleasant word. During the latter half of the nineteenth century, hooked rugs were so little valued that they were often exposed to snow, rain, and sun, or put to farmyard uses which would destroy any fabric. If, however, the rug is soft, a few holes or tears need not distress you; these may be expertly repaired. Insist that the rug be dry-cleaned, and not merely scrubbed or washed. Genuine antique hooked rugs are now so rare that we can hardly hope to find them in unused condition. When cleaned and perfectly reconditioned, they will endure for a lifetime and will repay the care we bestow upon them. Geometric hooked rugs are especially easily repaired, as they are composed of a miscellany of materials.

This variety of material and color within a single motif is one of their great visual charms. For example, in the block design illustrated, a photograph cannot show the subtle nuances of color. Each square is composed of single lines of hooking, each un-repeated and yet preserving the prevailing color harmony. This design has much of the charm of Polynesian tapa cloth, showing the same restraint in color, while the design itself recalls this beautiful primitive fabric.

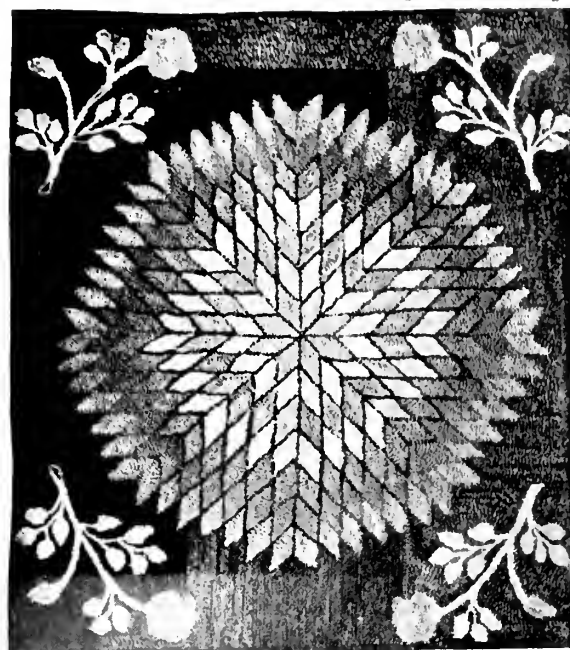
One of the most romantic of the purely American geometric hooked-rug patterns is the one called 'Leaves in Brook.' It was made by gathering autumn leaves, which were pinned to the rough linen foundation and outlined. The surrounding waters of the brook were indicated in the same way that lines are drawn on a primitive map to indicate water surrounding land. These rugs recall our native 'rocks and rills' and those hidden brooks which ripple along with crystal gayety under great forest trees, gorgeous in the fire tones of autumn.

Among the more rigidly mathematical designs may be enumerated the 'block,' the 'log cabin,' the 'tea box,' the 'cable' or 'chain,' and the 'inch' patterns. In this class also fall the 'patchwork' and all varieties of 'shell' motifs; also diamonds, lozenges, and stars variously combined.

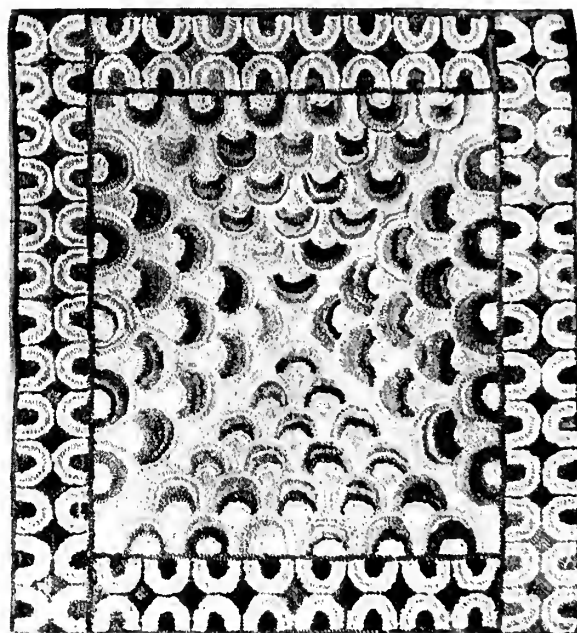
The block pattern refers to any design which cuts its area into squares, however these are afterward filled. Some very simple

examples are no more than squares of uniform size variously colored. These are often boldly decorative in effect, and make themselves very much at home in Spanish interiors or on sun porches where a tiled appearance is in order.

Log-cabin patterns, familiar to us also in many old patchwork quilts, are among the most usual designs. The motives vary greatly in size, and the color schemes employed are endless. Here, as in other geometrics, one should prize those specimens which show the greatest unity of color; although each square of the design may vary from its neighbor, a studied tonality should not have been departed from. Some large old examples of this design come to mind composed entirely of hand-woven material. Age had given the

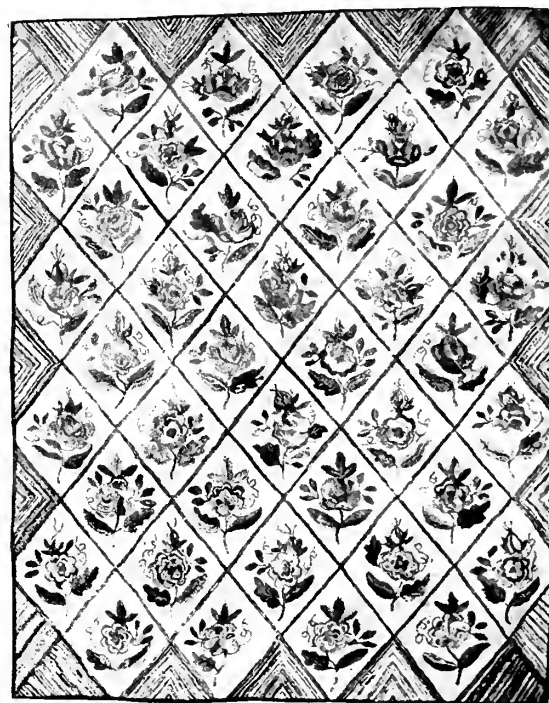


AN ELABORATE STAR pattern which suggests the cutting of a gigantic diamond



THE 'SHELL' motif is found in many of the older rugs and is capable of an infinite variety of arrangement

FLORAL geometric rugs like the one illustrated below are one of the most valued types



flat velvet-like surface characteristic of the finest hooked rugs, and the sheen and color were like a butterfly's wing in sunlight. Occasionally fortunate collectors may find rugs of this design in sets of two or three.

The tea-box pattern is said to have originated in Salem, where the wealth of our merchant seamen was in great measure due to the profitable importation of tea. We illustrate an example of this somewhat rare design which demonstrates the purely decorative use of the boxes. This design is unique in that the whole gives the three-dimensional effect, each box seeming to exist in space.

Inch patterns are really very small blocks, as the word implies, hardly more than an inch square. The inch pattern differs from the block pattern in being colored in symmetrical bands and (Continued on page 785)



# BEATING AROUND THE BUSH

BY

WILLIAM D. IRVIN ARNOLD

THE proverb has it that 'good wine needs no bush'; if this be true it constitutes a difference between wine and a house, for a house needs a bush — and more than one.

I do not mean eight barberries, two blue Colorado spruces, and six wan arborvitæ discreetly veiling the nudity of the foundation of a house at the front, and more barberries and Spiræa, much less expensive than conifers, bemasking the bareness at the sides. We all know that sort of thing; let's not talk about it. As the Pennsylvania Dutch would say, 'It gristles me.'

Not that I depreciate foundation planting. When properly done it may be very attractive, but, unless the house be of a very formal type, give me lilacs near its front door, forsythias to sprinkle sunshine in late April, the exotic, startlingly lovely *Viburnum carlesi* to exhale its haunting odor in the cool spring twilights, and — more lilacs.

THE New England colonists may have known nothing of landscape gardening, but they must have suspected much. How few old New England gardens lack charm, how rarely do its houses appear badly set or ill at ease amid their surroundings! 'There is a gift beyond the reach of art,' and it does not always lie in the potency 'of being eloquently silent.'

I have seen stolid houses in Washington at each of whose entrances stood a single placid *Magnolia glauca*, sometimes obviously very old, which turned the sordid commonplace of a city street into something — that subtle, mysterious something — which lies about the rose-garlanded doorways of Virginia, the wisteria-festooned dwellings in Philadelphia, and even about the kitchen dooryards of Pennsylvania, where matrimony-vines sway their green withes. And this ethereal, heart-warming illusion is not to be attained by the aid of blueprints and barberries, even though both be very useful.

As for blue spruces, never — at least almost never — let them obtrude themselves near the house. They have a color that is unique but disturbingly bizarre, and present an outlandish appearance — rather like an albino wife, disquieting, a bit too flagrant.

Barberry is a hardy, willing shrub, charming for informal hedges and splendid when planted in clumps for its brilliant, flame-colored autumnal coloring and for the berries it affords the birds. Last winter flocks of quail feasted for many windy arctic days on the food furnished by a hedge of mine. But my advice is to keep it away from the house, for it has become nearly as

omnipresent as was the Geranium in mid-Victorian days. (Miss Marie Corelli used to have great boxes of pink Geraniums on the sills of her windows at Stratford-on-Avon. Against a dull red brick wall they may be very painful.)

EVERY mature gardener — and most of us are, alas, at least that — has his aversions as well as his predilections. The arborvitæ offends me. This is possibly proof of the soundness of the theory of Behaviorism. I was 'conditioned' in early youth.

Hateful, smug arborvitæ trees, spaced with mathematical exactness, were primly grouped on the greensward of an uncle's lawn, and on this turf my cousin and I were permitted to set no foot. They stood stiffly, like crinolined duennas, near a bed of waving pampas-grass bordered by yellow coleus, which further adorned the carefully guarded paradise, and our exclusion I attributed unconsciously to the arborvitæ trees.

Our native hemlock, a much-neglected tree, is far lovelier, and I find it more easily transplanted provided the earth is very thoroughly firmed about the roots. A friend of mine, a gardener whose never-failing ardor is a delight, tells me that his rule is to stamp the earth about his hemlocks until one of his garters comes down — then to take the other foot and repeat the process. I recommend his rule as a good one, — in most cases, of course, — but at any rate firm the earth until something threatens!

The Norway spruce, when large, stirs in me melancholy thoughts — I don't know why; and a robin perched in the top of one at twilight, singing its evening song, will reduce my spirits to their lowest ebb — and if the odor of cut grass is in the air the effect is still worse. I have never been able to account for the deep-rooted idiosyncrasy, but the fact remains.

The spruces when comparatively young are most attractive, are easy to transplant, and possess a cheerfulness in winter not diffused by their taller brothers. Weighted down with snow they are most picturesque.

AFTER considerable experience with shrubs, I have become convinced that the common or European privet, *Ligustrum vulgare*, has merits which are ordinarily unconsidered; it is very hardy, unlike the Californian, has very beautiful deep green foliage, and is almost as trim as a boxwood tree. Box being too tender for my climate, although I have a few bushes which are obliged to wear rather unbecoming overcoats of burlap during the winter which do not add to the aspect of the shrubbery, I find that privet 'fills a long-felt want.'

A bewitching plant in both winter and summer is the European broom. I grow it from seed obtained in England, and it retains its cheerful green rushlike foliage until well toward spring, when the tops winterkill. Its gorgeous, rich yellow, pealike flowers are a delight and its foliage is quite unlike that of any plant I know. In California it attains mammoth proportions, but few of my plants exceed five feet in height.

I have so often rhapsodized over *Viburnum carlesi* that the mere mention of its name leaves me overcome with a feeling of descriptive inadequacy. It is a wildly improbable shrub — too good, almost, to be true. Only let me say that the beauty and fragrance of its flowers are beyond compare. It blooms rather early in the spring, and the captivating scent of its pink flowers, rather suggestive of bouvardias, puts Chanel's perfume to shame. The shrub is hardy with a good mulch, but will appreciate being wrapped in burlap.

A PLANT that is beginning to enter the spotlight, or upon which the gardeners' spotlight is beginning to fall, is *Pyracantha lalandi*. The foliage is nearly evergreen, and the striking appearance it presents when covered by great clusters of vermilion-orange berries makes it a veritable 'find.' Its growth is low and spreading and the stems crooked — most attractively so — and thorny. It should be shipped 'balled and burlapped' to ensure successful transplanting.

The Russian-olive is another excellent small tree of slow growth, sage-green foliage, and very fragrant yellow flowers followed by olivelike fruits. With me it is hardy as an oak.

I should be unable to do without *Calycanthus*, snowberry, and forsythia. They are inextricably entwined with my youth and are, I think, much beloved by all children. Who does not recall the strawberry-scented, brownish-red *Calycanthus* flowers, — 'shrubs,' we used to call them, — the golden bells of the forsythia, and the waxen, milk-white berries of the *Symphoricarpos* in the days when flowers were more than merely flowers?

The white and pink flowering almonds (*Amygdalus*) are sweetly old-fashioned shrubs whose thickly set, crêpy, pink or white rosettes are redolent of spring. The shrubs possess an elflike cunning in bloom between spring frosts — rarely are they caught, even though they flower so early. Country people hereabouts call them primroses, and the tiny flowers are very like prim little roses.

An ingratiating shrub is the pearlbush (*Exochorda*), blooming in May, and its white flowers with their pearl-like buds make delightfully graceful bouquets. It is infrequently seen — why, I cannot imagine, for it is a real treasure. (Continued on page 795)



# *The House in Good Taste*

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WHERE THE EUCALYPTUS MAKES AS CHARACTERISTIC A SETTING FOR  
CALIFORNIA AS DOES THE GRACEFUL ELM FOR NEW ENGLAND  
THE HOUSE OF MRS. JAMES OSBORNE CRAIG, MONTECITO

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*Photographs by Jessie Tarbox Beals*



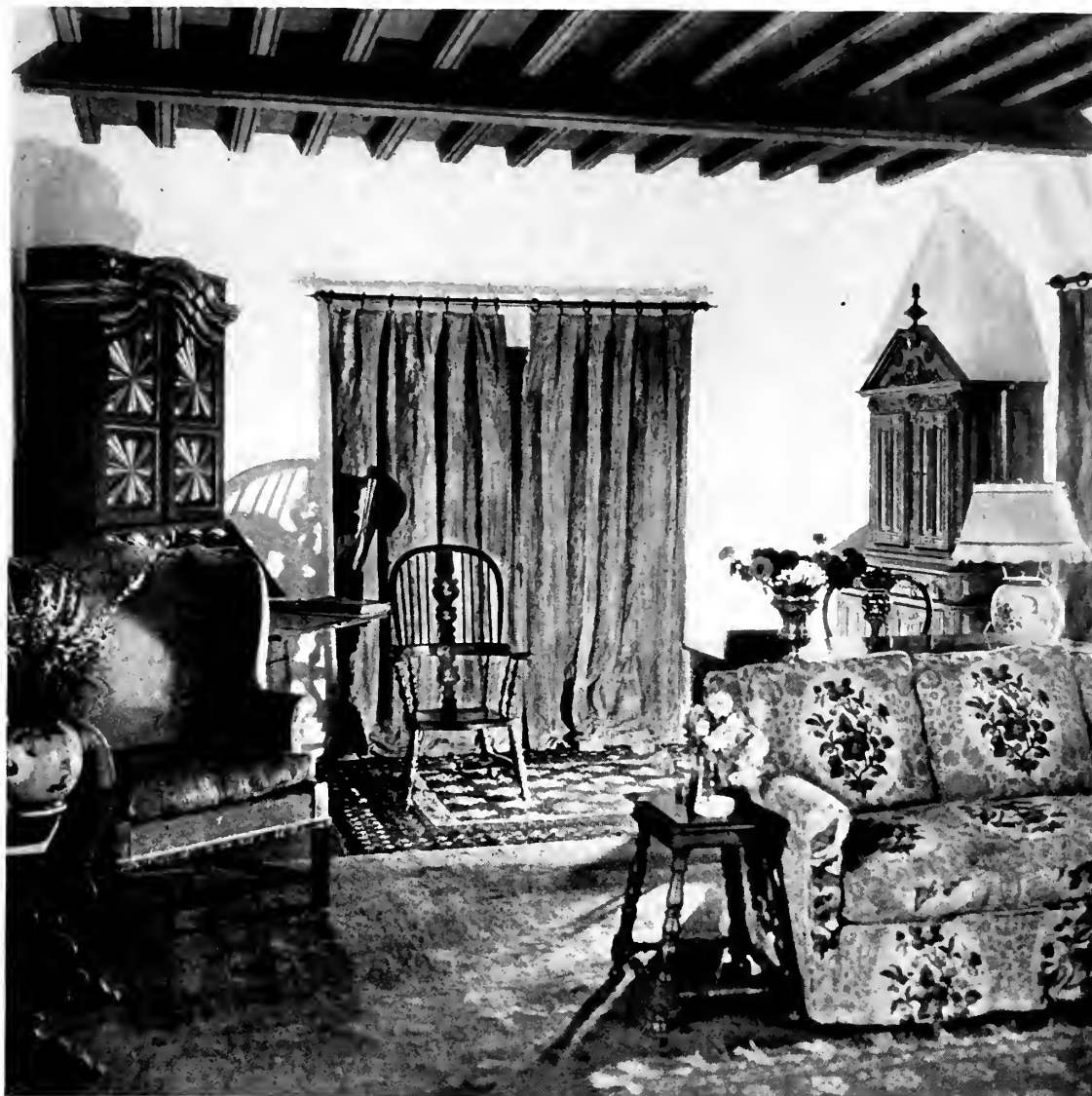
PROTECTED, ALTHOUGH NOT CONCEALED, by the plain adobe wall, this one-story rambling house seems even lower in contrast to the superb height of the sky-sweeping eucalyptus trees. This house, remodeled by the owner, Mrs. James Osborne Craig, is now so arranged that all rooms have access to outside patio, terrace, or gardens



ABOVE is a corner of the living-room in the old part of the house with its thick whitewashed adobe walls. The rug and much of the furniture are Spanish



AT THE LEFT is a corner of Mrs. Craig's bath, which, with its many mirrors and convenient marble shelves, serves also as a dressing-room. Notice the light fixtures fastened to the large mirror



ON THIS PAGE are two views of the new living-room which, with bedroom and bath, has been added to the old adobe. The ceiling has exposed pine beams; the mantel is an old one of marble





THE PATIO  
IN  
MRS. CRAIG'S HOUSE

*BETWEEN THE OLD HOUSE and the new wing is this delightful brick-paved patio. The narrow stairs lead to the roof of the passageway, which is divided into three bays by the columns whose capitals support old carved corbels. Under the stairs is a space that will be used later for a fountain*





# BRINGING THE HOUSE UP TO DATE

## III. Turning Our Eyes to the Windows

BY ETHEL LEWIS

WHEN the spring inspection of the house brings us to the windows, we must stop and consider even more seriously this problem of bringing the house up to date. Are the overcurtains stuffy-looking with heavy draped valances, or do they just need new lining and a binding on the edge instead of that fussy fringe? Would the window look better and as up to date as the rest of the room if the valance were taken down, a cornice board substituted, and the draperies looped back? Or is it just the glass curtains which are as outmoded as a short skirt? Perhaps the dull drab tone of the whole room could be lightened by colored glass curtains, or new overdraperies of a dignified but definitely colorful semi-glazed chintz. If the patterned curtains which never harmonized with the Oriental rug and the figured sofa could be replaced by some new curtains of plain dull blue or mulberry satin, the whole room might seem more restful.

Or if the windows are just right as they are, except that you are a bit tired of them, the whole spirit can be changed by new glass curtains of sheer soft celanese voile or silk gauze instead of net. The ponderous valance might be cut down to one as unusual and as up to date as the one in the pine-paneled room illustrated on this page. There the little scalloped valance serves as a decorative connecting link between the curtains, and yet it is not overpowering or obtrusive. Perhaps in one of the bedrooms light peach glass curtains will cast such a pleasant glow over dull walls and furniture that the whole room will seem gayer and more livable. And so it goes — in any room, at any window, there is always something to be done to bring it up to date.

But coming down to practical cases, let us consider the glass curtains first. They are, of course, the sheer transparent curtains which hang next to the window and which serve to soften the light and sometimes add a bit of color to the room. If you have a very beau-

tiful view and want none of it cut off, even by the finest net, then you can do without glass curtains, provided your overdraperies make a fitting frame for your windows. Curtains of soft thin material pushed back from the centre are sometimes better and leave an unobstructed view. It is well to remember, if planning to do without glass cur-

will then have an added decorative note of color and pattern to replace the interest the view provides by day.

Many of us live in houses or apartments where we may have a bit of a view, but more often than not we have other people to consider — people who can look into our windows when we may not want them to. If the

crowded city streets are the only outlook, then it is just as well to use straight simple glass curtains of whatever material and color you select for tempering the light.

In the not too far away days at the beginning of this last century, one had opaque roller shades, freshly laundered and starched white lace glass curtains, with occasionally an extra pair of finer lace curtains just as a gesture of luxury, and deep rich overhangings weighted with fringe and elaborately draped valances which were the housemaid's *bête noir*. Gone are those lace curtains, but in their place we are using things even more decorative, for modern voile with softly blended colorings and patterns, or imported embroidered voiles, or nets with contemporary designs, are all coming into their own. It is only when the color scheme demands it that we use plain white glass curtains, for soft cream or beige or yellow or peach or apricot is so much more becoming to most rooms. Then, too, there are all the ruffled and fluted and frilled curtains for bedrooms, of orchid or green or blue, or almost any color you really want. Though

they are primarily glass curtains, we often use them as the only pair, doing away with any overdrapery, for the colors and frills make them decorative enough for many rooms.

If you are a bit conservative and if you like the simple *écru* net glass curtains which you have had for the last ten years, there is no reason in the world why they cannot be replaced — new ones for old. Or if you want just a bit of a change, try a fine marquisette or a sheer celanese voile in the same deep



Photograph by Mattie Edwards Hewitt

THIS NARROW SCALLOPED VALANCE set within the trim serves as a decorative link between the long straight hangings, and yet it is not overpowering or obtrusive. Arden Studios, Decorators

tiful view and want none of it cut off, even by the finest net, then you can do without glass curtains, provided your overdraperies make a fitting frame for your windows. Curtains of soft thin material pushed back from the centre are sometimes better and leave an unobstructed view. It is well to remember, if planning to do without glass cur-



FOR THIS WINDOW *very sheer cream net curtains are used with bright, light blue Venetian blinds and blue taffeta hangings with an appliquéd design in cream. Margery Sill Wickware, Decorator*

street. If you feel that you must have the effect of green or rose or blue or some other color in the living-room, you may find it expedient to use the *écru* curtains next to the glass, with the colorful ones over them facing the room. Then your house can appear uniform from the outside and as varied as you choose inside. It is possible to use ruffled tied-back curtains on the second floor with plain straight ones on the first, but do avoid one window that is pink, with the next green, the next white, and another patterned or perhaps with a chintz roller shade. That adds nothing to the beauty of your house and with a little ingenuity can be avoided. For those of us who live in apartments this is no problem at all, for each room is a definite unit and the exterior has no personal or individual charm to the passer-by.

THERE are many rooms where it would be well to take down the old-fashioned draperies and get the window out of its swaddling. Perhaps you will find it has more architectural charm than you suspected. You may not need that deep valance after all. Make the window look better and more up to date with bright chintz curtains looped back rather high on each side. There seems to be a strong controversy going on as to whether valances are in style or not. They are both. There are some windows that will only look right with a valance to lower their too great height. There are groups of windows where a valance serves as a connecting link to what might otherwise appear to be strings of material hanging here and there. On the other hand there are many windows which look much better without valances, with curtains hanging straight at each side or looped back from the centre.

In many cases the cornice board has supplanted the valance. This decorative treatment is boxlike and varies from a narrow three-inch band to a six-inch panel with mouldings top and bottom. Sometimes it is just the color of the wall and only serves as a finish to the window and to hide the curtain headings and rods. Then again it is extremely decorative, a contrast in color, in design, or in material (some of the modern ones are metal). It is even possible to make the wall cornice serve as a fine heading for the curtains, as you can see in the illustration of the room decorated by Mrs. Wickware. There the finely modeled cornice, which is painted the same color as the ceiling, extends across the window, leaving plenty of room between cornice and glass for curtain rods and Venetian blinds. Altogether that is a window treatment well worth studying, with the

*écru*. Possibly the room would look better if the glass curtains had a definite yellow tone which would bring in more warmth. Deep champagne or pale straw are two good colors for the room which needs just a little warming up and yet not the definite sunny quality of yellow. Save that for your rooms with cold north light, or those with only one window and that somewhat shaded.

STRAIGHT simple curtains hung inside the trim as close to the glass as possible and made just to clear the sill are always in good taste. If you are bringing your house up to date by putting in deep wide windows down to the floor, and if your furniture is contemporary in design, then try one of the newer window treatments. Make the curtains very full and let them hang quite to the floor. In fact, you can very often do away with any overdraperies in such a room. Though windows of this type can be made to harmonize with some of the more familiar traditional styles, the ultra-modern window treatment is at its best when the whole room reflects the same character.

Many people in the last few years have

been discovering the value of Venetian blinds. They are quite as effective in shutting out the light as the heaviest roller shades, and at the same time provide a nice amount of ventilation. When they are gay in color they are worthy of consideration as a definite part of your color scheme. Bright, light blue blinds behind the sheerest of cream net curtains provide a delicate colorful background, as you can see in the illustration of the room decorated by Mrs. Wickware. In another room pale green blinds and apricot organdy curtains seem to give you a glimpse of the garden at your window the year round.

Very often the question arises of having different kinds of glass curtains at the windows on the front of the house. It is quite true that the house looks much better from the outside if all the windows that are alike are curtained in the same manner. But even with that limitation you can have variety. On the lower floor let all those across the front of the house be plain and *écru* or ivory tone. Those in the living-room may be of one kind of material and those in the dining-room of another, and provided the color is right the effect will be the same from the



A RADIATOR in front of the window (above) has been well concealed by being covered with the chintz of the hangings and used as a dressing table. A simple valance helps to complete the frame. *McBurney & Underwood, Decorators*

THIS BAY WINDOW has been delightfully treated with hangings of brown and rose striped taffeta hung at the corners of the bay and blending with the pink of the walls (above at right). The simple glass curtains are of figured voile in pink and rose. *Adeline de Voo, Decorator*

IN THIS ROOM in the modernist spirit the stripes of the hangings of shades of rose are well brought out in the pointed valance which has a wood fringe (at right). The glass curtains are white figured silk. This window forms an excellent frame for the dressing table. *Arden Studios, Decorators*

dainty sheer net curtains ruffled and hanging straight to the sill, instead of being tied back. Because there is a garden beyond, and because there is a lovely view, the glass curtains are pulled back a bit at each side, and so repeat the long straight line of the overdrapery. The pale blue taffeta curtains are trimmed with rich cream taffeta leaves appliquéd on, the two tones blending in the full little fringe used as an edging. It is a delightfully feminine room full of sunshine and charm, reflecting the character of the owner.



So many of our modern houses have double windows which present a slightly different problem from the single window. Several of the photographs on these pages show different ways of treating such groups. Very often, too, there is a radiator under that double window either concealed by a cumbersome box which interferes with the hanging of long sweeping curtains or presenting itself as an ugly object to be treated decoratively.

In the illustration of the bedroom by *McBurney and Underwood* you can see one ingenious way of providing an adequate dressing table where the light is always good, and at the same time covering the radiator. The same *chinoiserie* linen in softly blended tones of gray-green and rose and violet is used for the dressing table as for the overdraperies, a nice repetition of pattern and color. A conservative (Continued on page 794)

Photograph by Mattie Edwards Hewitt



# TWO HOUSES IN ILLINOIS

Troubridge

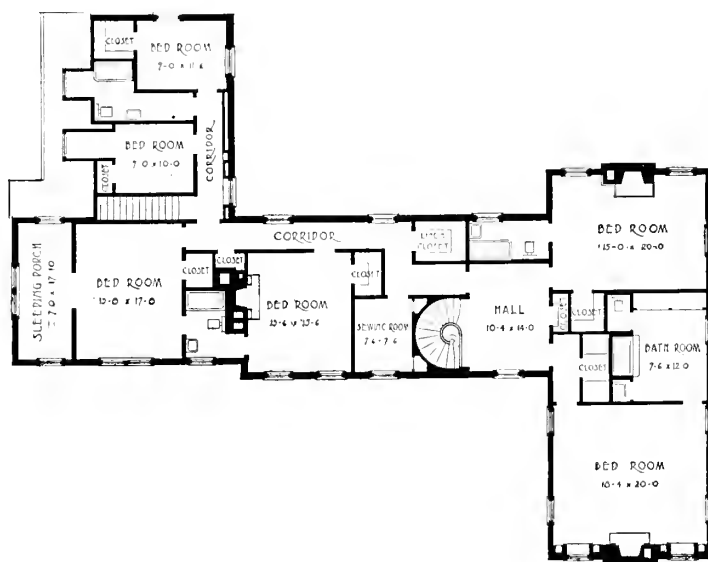
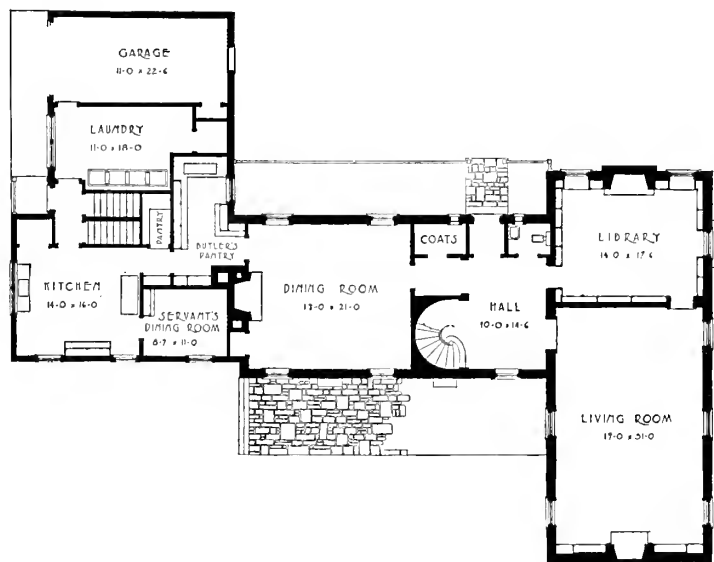


## THE HOUSE OF GILBERT PORTER III

*Lake Forest, Illinois*

FRAZIER, BLOUKE & HUBBARD, ARCHITECTS

THIS HOUSE HAS WALLS OF COMMON BRICK *whitewashed*, and *wide siding laid with slightly uneven lines, painted white*, and a *roof of wood shingles left to weather*. The *first-floor shutters are white and those on the second floor dark green*. The view above shows the rear of the house with *white picket fence enclosing a well-planted terrace*







THE LIBRARY IN THE PORTER HOUSE is of knotty pine slightly stained and rubbed with wax. The fireplace of old soft red brick is a copy of one in the American Wing of the Metropolitan Museum. The furniture is covered in dull red and in chintz with reds and soft blues on a tan ground. The curtains are of the same chintz.

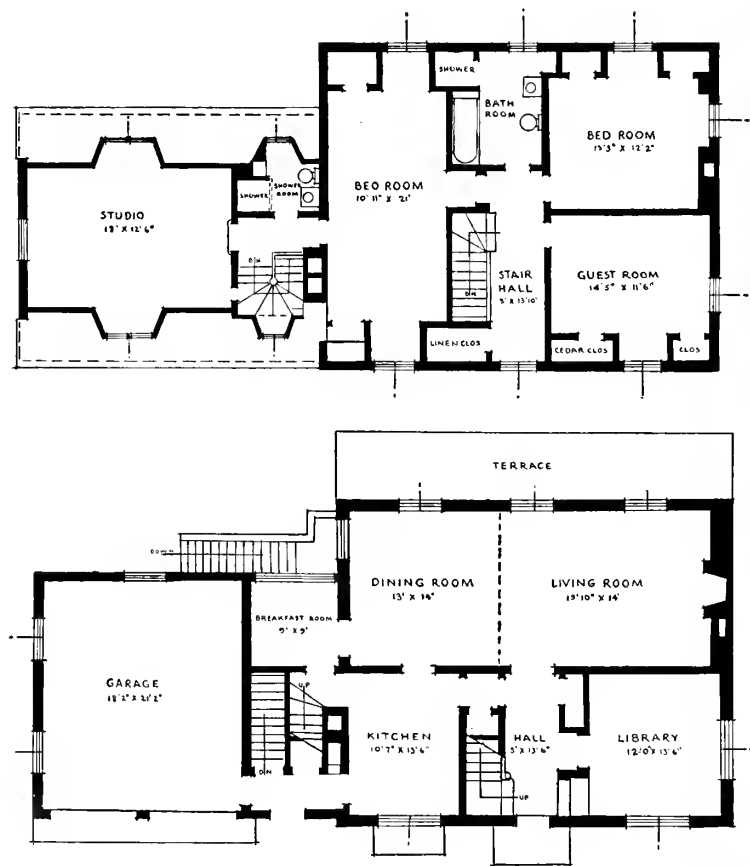


THE HOUSE OF  
WILLIAM A. KITTREDGE

*Evanston, Illinois*

A. ERWIN NICOLAI, ARCHITECT

THIS HOUSE, *also of brick and siding, is of excellent proportions with a very workable plan. It was awarded the medal by the Art Commission of the City of Evanston for excellence in design in residences built in 1929. A notable feature is the inconspicuousness of the garage doors. A corner of the breakfast-room with its modernist built-in furniture is shown below*



# DOMESTIC REFRIGERATION

*Whether for old-time Icing or other Refrigerants, proper Construction of the Ice Box is all-important*

BY V. T. H. BIEN

IN recent years there have been many new and interesting developments in refrigerators, among them a marked increase in the popularity of the 'iceless' ice box. There must be a good reason for this, for it has always been that where there is smoke there must be fire, although it can no longer be said that where there is ice there must be an ice man.

There appear to be two reasons for this development:—

1. Man, or rather woman, is forgetful. She neglects to hang out the sign, '25 POUNDS TO-DAY'; consequently the milk spoils and the butter melts. This is hard on married life and disturbs the equanimity of the household.

2. Such forgetfulness gives the ever-present but unseen bacteria a chance to act.

Under favorable conditions these little bugs thrive to an astonishing degree, with no apparent knowledge of birth control. In fact it is possible for a single bacterium to have some sixty thousand descendants in eight hours. 'Prolific' is a hopelessly inadequate word to describe such wholesale generation.

But just as man does not thrive in cold climates as he does in warmer ones, so low temperatures such as prevail in the refrigerator are not conducive to bacterial growth. Forty to forty-five or even fifty degrees has been found to be a thoroughly practicable and attainable temperature for the domestic refrigerator, and yet one which retards bacterial growth sufficiently to keep even such perishable foods as milk or meat perfectly fresh as long as is ordinarily necessary. Figure 2 illustrates graphically the importance of a proper temperature to the preservation of milk. Figure 1 suggests temperatures best suited to food preservation, as well as preferred locations within the box for the best preservation of various foods.

It is little realized to what extent most refrigerators fall short of producing the temperatures recommended in Figure 1, except at an ex-

cessive consumption of ice or power. Especially is this true of the older boxes, many of which are sadly lacking in insulation.

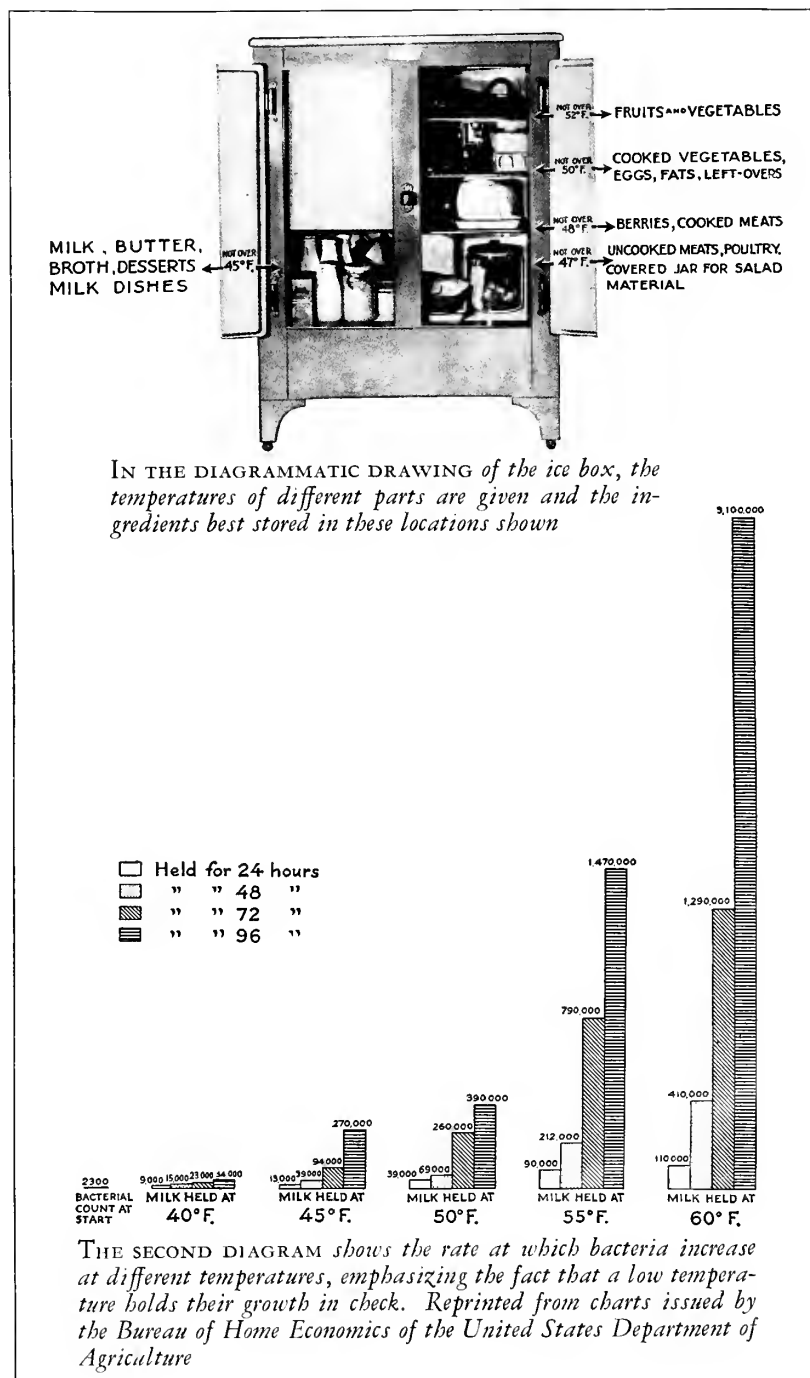
Many have what is called a 'dead air space' as insulation. All too often this is really a circulating air space. It is true that still air is one of the very best insulators. But to be so, it must be confined in minute air cells or pockets where it cannot move or circulate. This is usually accomplished by the use of some porous substance which contains myriads of these minute cells. Cork, many of the fibre boards, and similar materials are of this type. Even wood, especially the lighter varieties, is a fair insulator. One

wood, an extremely light porous tropical variety (balsa wood), is approximately equal to cork and the other commercial insulating materials in insulating value.

I well remember inspecting a good-looking box manufactured and widely advertised by a nationally known firm. It was an outside icer, built in on the west side of the house. The hot afternoon sun was playing on the outside ice door. I opened the inside door. To my astonishment there was no ice. Reaching through and touching the inside metal facing of the outside door, I found it so hot that it nearly blistered my hand. Investigation revealed that this box depended upon a dead air space for insulation. What chance had a cake of ice in a box of this kind? What folly to install a refrigerating unit in such a place!

Fortunately the advent of mechanical refrigeration for domestic use has wrought a great improvement in the box. One need concern himself but little if he buys box and unit from one of the well-established manufacturers. Furthermore, most firms who install their units in old boxes are careful, for their own good, to see that the box is a reasonably good one.

To be satisfactory the insulation should be from one and a half to two inches thick, preferably the latter. Some manufacturers are now using three inches in their better-grade boxes with resultant economies for the user. Any powdered, granulated, or fibrous material should be avoided unless it is so installed as to prevent the possibility of settlement, which may leave the upper portions of the box without adequate insulation. Above all, avoid boxes whose makers omit any mention of insulation in their literature, for this usually indicates that there is no insulation. If pressed, the salesman will usually say that the box has a dead air space, and will then expatiate upon the merits of dead air as an insulator. During all this time he will say nothing untrue, (Continued on page 788)



# FOUR FORMAL GARDENS IN LONDON

*Photographed and Described by*

KATHRINE MORRISON



THIS LITTLE SUNKEN GARDEN is the culminating feature of a long narrow back yard in Kensington. In springtime a double pink cherry tree breaks into a riot of bloom on one side of the pool, and on the other the golden beauty of a laburnum makes a glorious companion piece

SIMPLICITY IS THE KEY-NOTE of this little garden in Chelsea which belongs to the artist, Allan Walton, and was designed by him. The type of layout is exactly suited to the dimensions of the plot, so that the whole area is embraced at a glance, giving an effect of serenity and repose unmarred by distracting detail





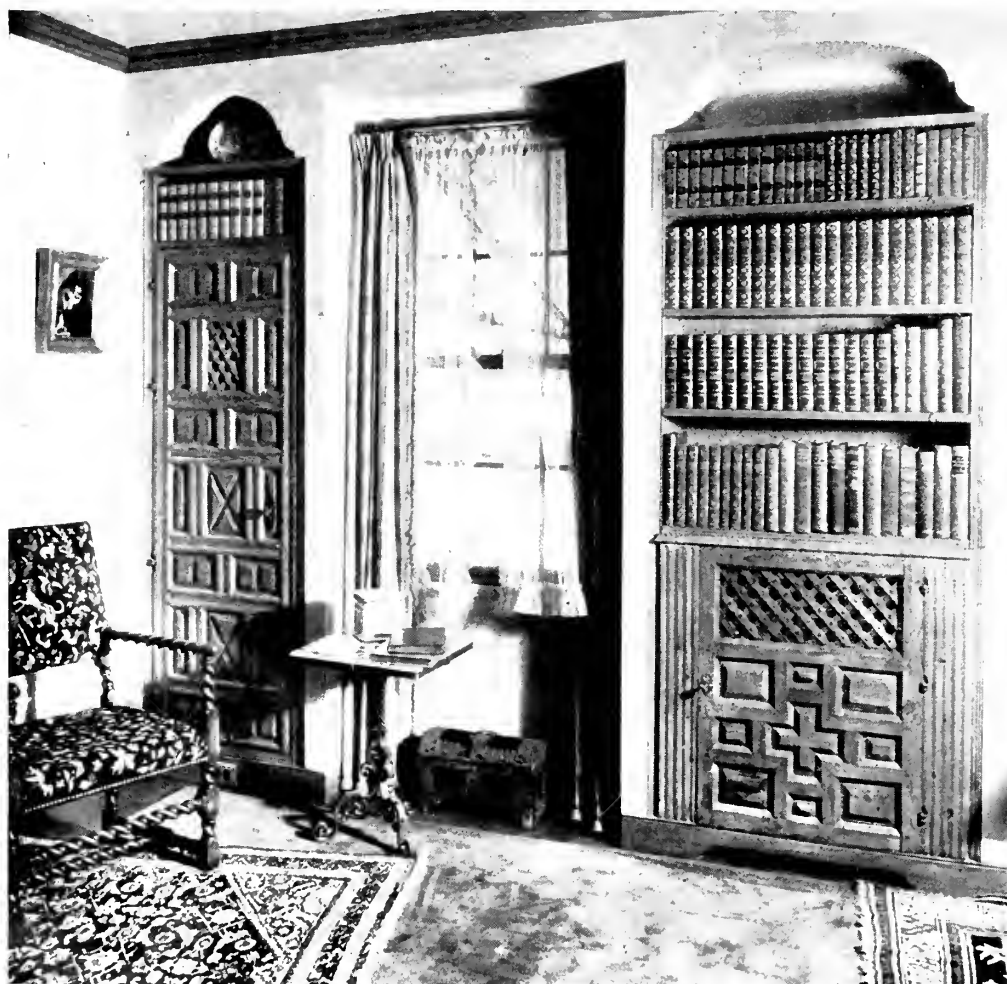
THE SLANTING TRUNK and overarching branches of a large tree form graceful lines which break the severity of the strictly formal layout of this artist's garden and show what valuable accents trees may provide in a city garden. Beyond the wrought-iron gates are other attractive garden units



THIS FORMAL LILY-POOL GARDEN is part of a larger suburban garden screened from lawns behind by a thick belt of shrubs and trees. In June the predominant color is mauve, supplied by masses of *Violas*, catnip, and small starry-blossomed *saxifrages*



## OLD SPANISH WOODWORK PLAYS PART IN REJUVENATION



*The House of Mrs. Chester E.  
Rahr in Brookline, Massachusetts*

STRICKLAND, BLODGET & LAW,  
ARCHITECTS

M. JOSEPH KENNEY,  
DECORATOR

TWO OLD SPANISH DOORS picked up at a sale were the inspiration for the metamorphosis of this room from a rather cheerless reception room to a much-used sitting-room. After the removal of white paint from the doors, the soft brown tones of the woodwork were revealed unharmed. The wall was furred out to allow for the bookcases between the windows which the doors partially enclose. The mantel is a Venetian one of delicately carved gray marble. The lighting fixtures over the credenza are fifteenth-century oil lamps electrified

# GARDEN-MAKING STEP BY STEP

## IV. Combating Insects and Diseases

BY DOROTHY M-P. CLOUD

THE trials and tribulations of the ardent garden lover are many in the endless warfare against the pests which attack the plants. Fortunately Nature has provided a strong ally in combating the insect enemies by creating many beneficial ones which are predacious, feeding on the troublesome little creatures. Man has combined with these insect friends and makes his contribution by using efficacious sprays in the effort to exterminate the pests. His methods of attack also spread to the many diseases that the plants fall heir to, spraying and powdering away many unwelcome disease spores, in this way frustrating their first attempts to lay waste the garden.

There are two classes of insects — namely, those with biting mouth parts and those with sucking mouth parts. The former class eats into the plants, leaving holes in the tissue. The second class pierces the tissue, sucking out the chlorophyl or green coloring matter and causing yellow spots to appear. The biting insects are attacked with stomach poisons, which usually have a form of arsenic for the base. Such a poison, however, would not harm the leaf-sucking enemies, which are controlled by using contact insecticides that corrode their bodies. In the insect world, one enters a very big family, and only some of its commonest members can be touched upon here.

UNFORTUNATELY many already know the aphid group too intimately for comfort. There are many varieties, the green ones and the black ones being two of the most active kinds. They are very small in size, and hide themselves in great numbers under the leaves. In other cases they make themselves most conspicuous and cover the flower buds or the fresh green tips almost from sight. These are combated by using contact poisons, such as aphine, nicotine, or Black Leaf 40, according to the directions given on the containers.

Sometimes a plant will begin to look sickly without any apparent reason. By delving into the soil there may be found myriads of white insects on the roots, which are draining the vitality of the plant; these are root aphids. In severe cases it is well to lift the plant, remove the soil from the roots, and dip them in aphine water, using a strength of one part aphine to fifteen parts water, and then replant again without delay. Ordinarily the root aphid is successfully combated by using tobacco dust around the plant and scratching it deep down around the roots. Tobacco stems also discourage them.

Pyrethrum powder is sometimes blown on the plants affected with aphids, but the liquid spray sticks better to both sides of the leaves.

Others that belong to the tissue-sucking



group are the red spider, white fly, leaf hopper, and boxwood-leaf miner. The red spider, a tiny red insect, arrives with dry, hot weather. It can be controlled by forceful spraying with plain water. The white fly is self-descriptive, and the best time to spray for it is early in the morning when it is rather lazy, using aphine, Black Leaf 40, or nicotine. Remember its early morning habit, because when it is more alert it flies ahead of the spray. The leaf hopper is controlled by the same insecticides and is recognized by its habit of hopping from one spot to another.

The boxwood-leaf miner shows a decided preference for *Buxus sempervirens*, although the writer has found the popular belief that it never attacks old English box to be a fallacy. The pest first makes its appearance in the form of little white substances that look rather like cotton. The larval stage is a white worm which enters the leaf, mining its way between the two outer leaf surfaces. The adult stage is a diminutive fly. It leaves in its wake millions of yellow spots smaller than pin pricks on the foliage. In this section (Philadelphia), by spraying May 1, May 15, and June 1 the trouble can usually be controlled, although sometimes it is necessary to apply the poison once a week during May. Wilson O. K. Spray is used effectively against it, or nicotine applied according to the directions on the container may be used. A small amount of molasses mixed into the spray will make it stick better to the plants.

THE mealy bug appears to be a little white insect, but as a matter of fact it is red, covering its real color with a white substance. Lemon oil has been found to be the best insecticide for it. Owing to its habit of seeking shelter in the notches of stems, it requires a certain amount of handwork to eradicate it completely, and this is accomplished by applying the lemon oil with a small brush wherever the mealy bug is in hiding.

The work of the tissue-eating insects is almost more apparent, sometimes entirely de-

foliating the plants. Of this group the much dreaded newcomer, the Japanese beetle, is probably the most destructive of its kind. Where it has held sway, entire areas have been laid waste through its utter wantonness. The grub lives in the ground and the adult is 'a goodly apple rotten at the core,' proud of its beautifully colored exterior. In Japan it has been held in check by predacious insects. After the beetle made its appearance in this country some of these predacious insects were imported, but most unhappily were unable to stand the climate here. Arsenate of lead spray was used as a means of control, but its action was found to be so slow that the beetles were made sick and so put on the defensive before they took enough of the poison to kill them. For this reason coated arsenate of lead was tried, which is supposed to be sufficiently strong and quick in its action to destroy them. It is quite certain that it does succeed in driving them to neighboring places which have not been thoroughly sprayed. As in the case of rose bugs, the Japanese beetles should be hand-picked in the flower garden and dropped into kerosene. Many of them are lured into traps of different descriptions which attract them with geranium oil. Occasionally a whole tree is sprayed, so that the beetles will flock to it and the surrounding trees be spared.

Where the Japanese beetle grub has caused yellow areas to appear on lawns many gardeners are broadcasting a special preparation of arsenate of lead and sand which seems to be successful for a period of time.

SLUGS can be destroyed by dusting slug shot over the plants. This treatment also combats caterpillars, but an arsenical spray is even more efficacious. An outstanding example of the harm that is done by caterpillars is the work of the tent caterpillars. They make their homes among the leaves and gather in their tents, where they can be burned with a torch. Spraying with arsenate of lead is of great assistance as well.

Cutworms ruthlessly cut off a plant a little above the surface of the ground. They are reddish brown in color and are segmented. Wireworms attack the roots and look like rusty bits of wire. Cutworms can be trapped by preparing a poison bait which may be made as follows: one coffee-cupful of bran, one teaspoonful of arsenate of lead, one tablespoonful of syrup. Add a sufficient amount of water to make it into a paste, then scatter the mixture around the ground. Wireworms have to be searched for and removed.

Many subterranean pests are combated with carbon disulphide. A hole is made by the plant about one (Continued on page 801)



BELOW is one of the *Multiflora* roses, variety *Purple East*, and at the right another of the group, *Paul's Scarlet Climber*



## RACES AND TYPES OF GARDEN ROSES

### III. Climbing Roses

BY STEPHEN F. HAMBLIN

IN two previous articles bush roses that bloom in June only, and roses that bloom throughout the summer, have been discussed.

Our endeavor has been to describe the most important members of these groups, listing them in the order of their first cultivation so as best to show their interrelations. In the present article, the last of the series, climbing roses are listed and described, using the same method of approach.

#### BANKSIAN ROSE (*Rosa banksiae*): Bks.

From China in 1807 came Yellow Banksian Rose. It is a slender, tender, thornless climber, blooming only in early spring. In lands of no frosts it is beloved, though quite unlike a rose; for the flowers are tiny, in small umbels, with faint odor of violets. Double White (1807) and Double Yellow (1827) are still grown, but at least thirty sorts have been listed. For a cool greenhouse they make useful rafter plants, for March bloom and spineless stems.

#### CHEROKEE ROSE (*Rosa laevigata*): H. Laev.

The Cherokee Rose is a tropical evergreen climber, naturalized in our Southern states, from South China (1815), with large solitary white flowers in spring. Pink forms, doubles, and hybrids are now known (eight forms) in Southern gardens and Northern greenhouses. The shiny foliage and large flowers are distinct among tender climbers. Some of the

HW. roses, as Silver Moon, duplicate them in hardy sorts.

#### MACARTNEY ROSE (*Rosa bracteata*): Brac.

From South China came also the Macartney Rose to England (1765), and it is now naturalized in Florida. About twenty sorts have been listed, but only the single white and three Tea hybrids (as Mermaid) are now seen in greenhouses or in subtropical gardens. The Cl. HT. are more generally useful and as hardy.

#### EVERGREEN ROSE (*Rosa sempervirens*): Semp.

The Evergreen Rose, from Europe, reached England in 1629, but it was mostly developed by Jacques, gardener to Louis Philippe at Neuilly. About thirty-five sorts are listed in old French catalogues, but all are unknown now. The foliage is semi-persistent, but the plant is not very hardy. Only Félicité et Perpétue (creamy flesh) is growing in this country. The group has been replaced by HW. because of more abundant bloom.

#### AYRSHIRE ROSE (*Rosa arvensis*): Ayr.

The only native climbing species of Western Europe is a bramble-like plant not unlike *R. multiflora*, but more slender, with larger white flowers. It is very hardy and vigorous, and of easiest culture. The earliest pillar roses were hybrids of this, particularly known as Ayrshire (1830). At least fifty sorts have been grown, but not five can now be found.

Three hybrids have appeared recently, and more use may be made of this climber, for its forms are much like Mult., though far more hardy, vigorous, and with deeper root system. It has been replaced by Mult. and HW.

#### BOURSAULT ROSE (*Rosa pendulina*, or *alpina* hybrids): Alp.

A very slender thornless wild species from the Alps, when crossed with *R. chinensis* or other garden roses, gave low thornless pillar sorts, usually called Boursault (1820). Perhaps fifty sorts were known, and about five may still be found in old gardens. The plants are very hardy, suckering, some five feet high, the flowers coming only in June, odorless, in purplish colors, single or very double, but the stems mostly without thorns. Amadis (dark purple) and Mme. Sancy de Parabère (rose) are still offered, but old gardens will contain other forms.

#### NOISETTE ROSE (*Rosa noisettiana*): Nois.

The first climber of American origin was from a hybrid of Musk and Bengal (*moschata* x *chinensis*) by John Champneys of Charleston, South Carolina (1810), known as Champneys' Pink Cluster. This was developed by Philip Noisette in Paris and took his name as a group. These are tender climbers, less hardy than Tea, and once the favorite pillar roses of our Southern gardens. The flowers are usually clustered and once-blooming. At least 350 have been described; and while red, pink, and white kinds are listed, more than



300 are yellow, and only yellows are now grown. Look at Lamarque, Maréchal Niel, or some ten others still growing in mild climates. Cl. T. and Cl. HT. have replaced them in favor (see also H. Mos.).

#### MUSK ROSE (*Rosa moschata*): H. Mos.

The Musk Rose came from China. Its first hybrids were the Noisette, but at least twenty forms of Musk, now lost, were once known. These were hardier than Noisette, in flat clusters, with special musky fragrance and considerable second bloom. Recently, particularly through the work of Reverend J. H. Pemberton (1912 to date), many new climbers of this series have appeared. These are quite as hardy as Mult., with medium-sized flowers in flat clusters, blooming heavily in June and in light crop throughout the summer.

They are not so tall-growing as true ramblers, but are the only hardy group with recurrent bloom, save the climbing Polyanthas. Of forty listed names, some twenty-five are now in cultivation. They should have a wide popularity and a greater further development. Try Danæe, soft yellow; Pax, white; Thisbe, yellow; or Moonlight, white.

#### CLIMBING BUSH ROSES

Cl. HP., Cl. HT., Cl. T., Cl. Ben., Cl. Per.

The bush roses of the garden have many climbing sports. Most of them are not so robust as HW. in Northern gardens, though usually hardy. They are poor growers, and give no more bloom in June than their bush form, and in the North their summer bloom is little but in mild climates, excellent.

Climbing HP. can be tried in Climbing Frau Karl Druschki (white) or Climbing Ulrich Brunner (red), but they are not very productive. Of forty known sorts, about five are available. Climbing sports are known of many HT. A few are vigorous and very hardy and, although quite high climbing, in the North are only June-blooming. More than 100 have been named, and half of them are still cultivated. Except for shape and color of bloom, they are quite surpassed for Northern gardens by large-flowered HW. Try Climbing Kaiserin Auguste Viktoria (white), Climbing Paul Lédé (rose), or Climbing Meteor (red), which represent vigorous kinds. Cl. Per., as Climbing Mme. Edouard Herriot, are even weaker growers, with less bloom (eight sorts). Cl. Teas are rather hopeless in cold climates, but Climbing



SILVER MOON of the *Wichuriana* group, to which Dorothy Perkins also belongs

Maman Cochet (pink) and the white form will survive and bloom somewhat. Of seventy-five names, not twenty are existing. Climbing Bengals are hardy but not heavy growers, with some bloom after June. The flowers are flat, not fragrant, and very freely produced. Try Zephirine Drouhin (carmine), Kathleen Harrop (pink), and Mme. Arthur Oger (pink), or Climbing Gruss an Teplitz (red). There have been twenty-five of these sorts and ten are still growing. This group will be further developed and may give good ever-bloomers.

#### HYBRID GIGANTEA ROSE (*Rosa gigantea*): HG.

The Giant Tea Rose is a very robust form of Tea, of quite recent (Continued on page 798)



ABOVE is Coralie of the *Wichuriana* group and at the right Jacotte, a yellow single rose of the same group





PRACTICABILITY, gayety, and undeniable flair are combined in this small sitting-room. Bookshelves and built-in furniture fill much of the wall space; the desk contains a filing drawer; the built-in couch is a luxurious bed. The window overlooking blank walls is made interesting with etched opaque glass. The walls are papered in silver, while the woodwork is painted a delicious dark pinky-chocolate color with accents in a lighter and pinker tone. The doors, of which there are four, are paneled with fabrikoid in this same light tone, and the printed cotton curtains have blending horizontal stripes. The rug combines the pink-browns and soft gray-tans. A dash of brilliance is supplied by the clear yellow fabrikoid of the chairs, the couch cushion, and the soft silk pillows of Wiener Werkstätte design.

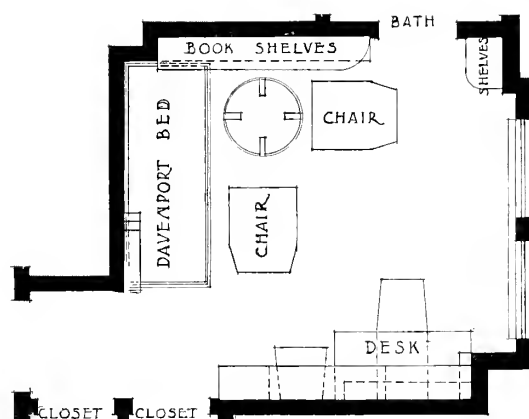
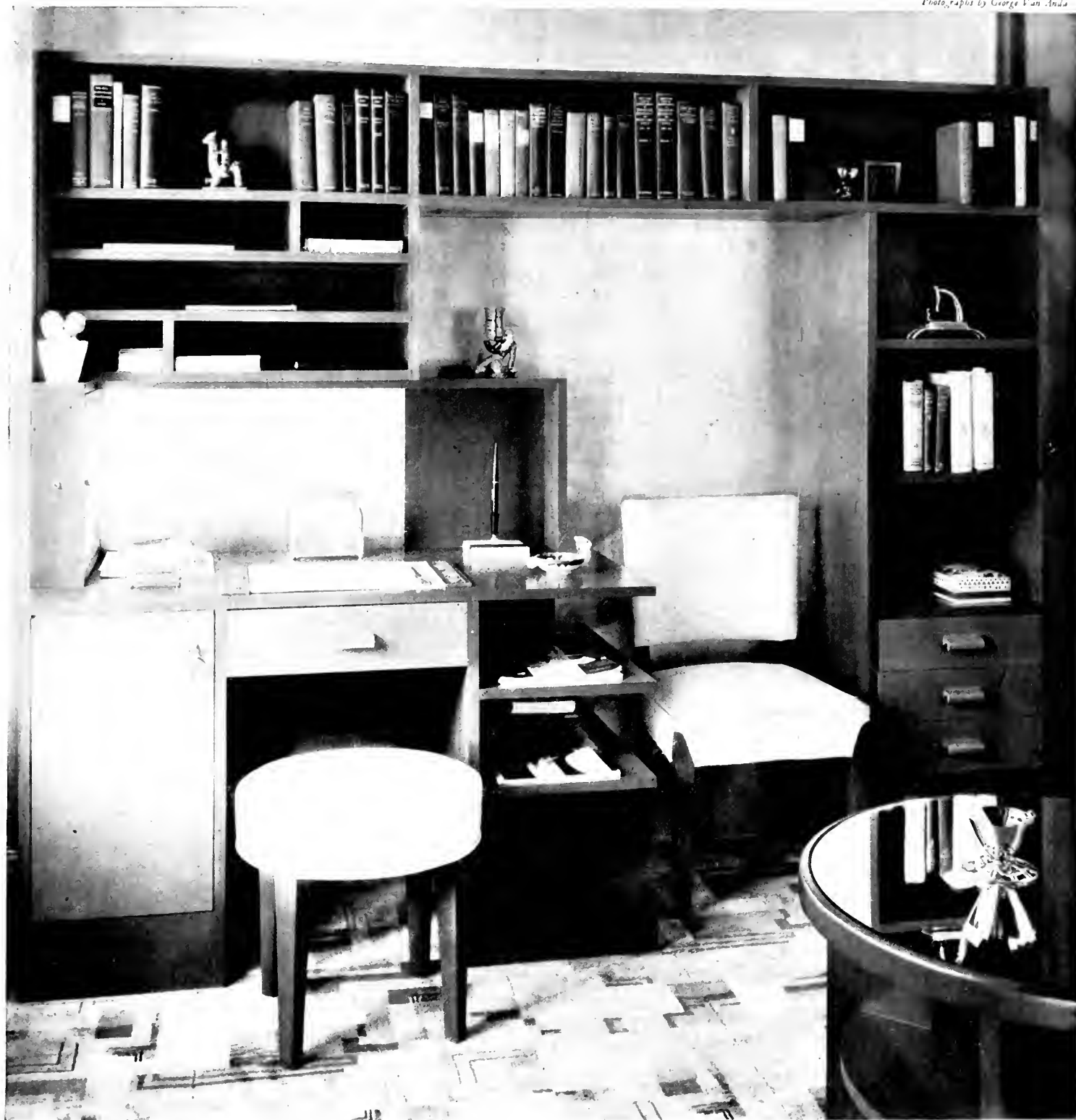
## A THOROUGHLY LIVABLE MODERNIST ROOM

*In the New York Apartment of  
Mrs. Otto C. Sommerich*

WOLFGANG & POLA HOFFMANN

INTERIOR ARCHITECTS





ALTHOUGH THIS ROOM is only 11' x 12', the designers, by making every inch accessible for comfortable living, have made it seem actually commodious. Notice that the table and two chairs are the only portable furniture used



## The HOUSE CONFIDENTIAL

BY  
FRANCES LESTER WARNER

ILLUSTRATED BY BEATRICE STEVENS

### VII

#### Going . . . Going . . .

I ASKED you over here to-day partly to keep me company,' confessed Lucinda, 'and partly to see if I could persuade you to go to a country auction with me to-morrow afternoon.'

We had taken our mending out under the trees in the shade of the House Confidential, not too near the lower corner of the premises where Hewlett was entertaining some young friends. They were building a casino in the sand pile, and a wharf into the sea. The ocean was being supplied by the garden hose. Beside us, in the little white play coop, Lucinda's tiny daughter was busy with her toys. She had eaten one white clover blossom that we knew of, and had tried to catch two butterflies that had come her way — one cabbage butterfly and one Meadow Blue. The world was very peaceful except for the shouts where the casino was going up.

'Is n't this yard a mess?' inquired Lucinda, waving toward the sand pile with her darning ball. 'Talk about the drunkard's home! But let me tell you about the auction. We heard of it because Gregory happened to tell some men at lunch one day that Hewlett wants a desk. Did you know we've moved Hewlett out of the nursery into his own room with the real low-poster bed? He insisted that he was big enough for it. Of course the posts are low, but the bed is high, and he has to climb on a chair to get in. We've given him two flat old chests for his room,

and a mirror to go over one of the chests near the casement window, and his little stenciled chair. But now he wants what he calls a little desk with an upstairs to it. I showed him pictures of children's desks, but he does n't want one of those. He has set his heart on one with an upstairs to it where he can put books and papers. In fact the only two things he wants in the whole world are a concrete mixer and a secretary desk.'

'My goodness,' said I appreciatively, 'and he's only four! Do you expect to get a concrete mixer at the auction?'

'Not exactly,' conceded Lucinda. 'But one of the men at lunch with Gregory that day has a friend who repairs old furniture in spare time. He's just heard of the queerest auction you ever heard of, thirty miles back in the hills on a terrible dirt road. It's at a homestead where three generations of carpenters and woodworkers did cabinetmaking in their day. Some of their old tools are to be auctioned off and some pieces of choice old wood, and also the usual things on an old farm. But the odd thing about the place is this. Two or three generations ago there was a daughter in the family who was so small that she was almost like a dwarf. Special furniture was made for her by her brothers, and one thing is said to be a desk. They say that everything of value has been taken away by city cousins who are the only heirs. But Gregory's friend and the man who repairs furniture are going out with a big car and a truck, and you and I are invited to go along. Will you go?'

Would I go? Most joyfully I would, on one condition: that Lucinda should do the bidding all herself. I had never in my life quite mustered courage to voice a commanding bid. Lucinda was agreeable, if I would promise to put the brakes on in case she 'bade' too high.



*'I know the pieces you're thinkin' of,' said the old man kindly*

We drove into the farmyard well ahead of time on the appointed day. The perfect country-auction crowd was there. In the

group around the hitching post I recognized one farmer who sometimes brought butter and eggs to town, and I asked him if he knew whether they were going to auction off any small-sized furniture.

'I know the pieces you're thinkin' of,' said the old man kindly. 'Them was all took off to the city by one of them city cousins over there. The' was a leetle rush-seat larder-back, and a leetle barril chair, and a desk with a bookcase a-top of it, and a sewin' table. But they're gone.'

Well, well. This was a setback. But Lucinda has learned two cardinal rules about an auction: first, never evince disappointment; and, second, always buy something to



*Lucinda twinkled responsively*

sit on as early as possible in the game, and rest comfortably in your grandstand seat for the remainder of the time. We looked around the yard where the farm implements were on display, but nothing to sit on was there — except, over by the woodpile, half hidden by a collection of big milk pails, three stout little milking stools with bandy legs.

'I wonder what kind of wood they're made of,' mused Lucinda.

'If it's them stools you're thinkin' about,' volunteered my butter-and-egg man, 'they was made of an old ellum that was cut down here when I was a boy. Three good milkin' stools was made up out of part of that old ellum, and them's the ones.'

'What do you think of the milking stools?' Lucinda whispered in my ear as the auction got under way. 'Would they be perfectly outrageous, or would they be amusing, with the old chests in Hewlett's room?'

'They'd amuse me, I know,' I whispered back, and suddenly I heard Lucinda begin to bid. Twenty-five cents, a farmer had just said.

'Thirty-five cents,' said Lucinda.

'Fifty,' said the farmer.

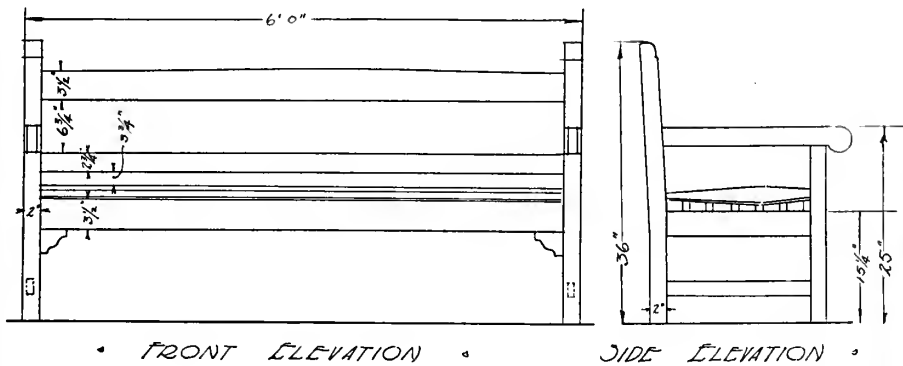
'Sixty,' said Lucinda. They were bidding for what the auctioneer called a 'barn lot,' comprising six big milk pails and the squat little milking stools with their diverting legs.

'Sixty-five,' said the farmer. 'Seventy-five,' said Lucinda. (Continued on page 792)

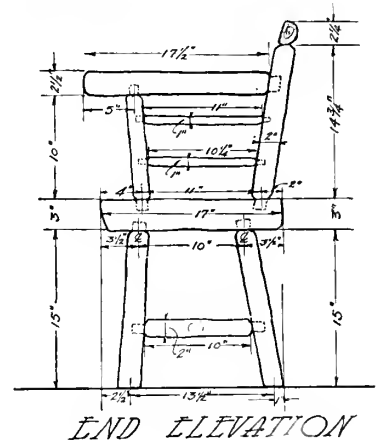
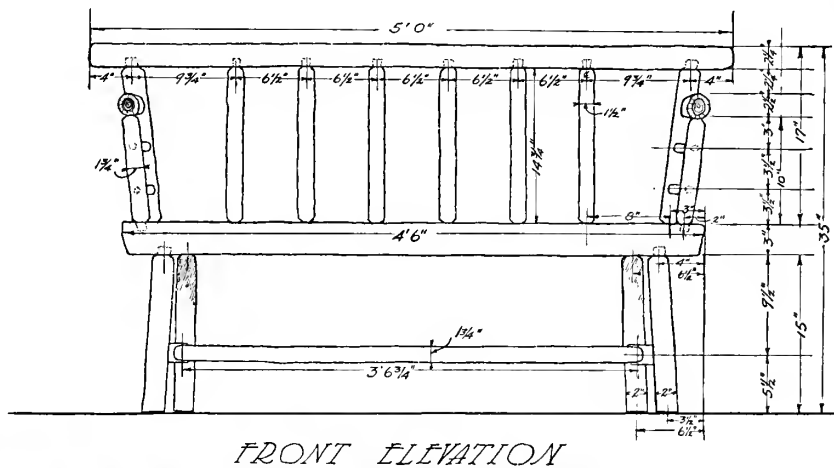
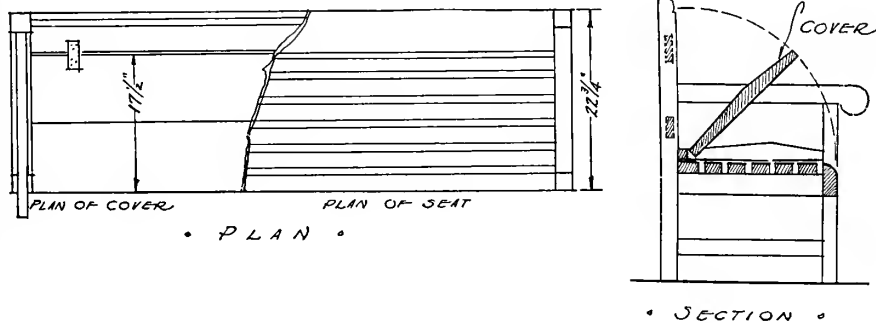


# TWO GARDEN BENCHES

Measured and drawn by Carol H. Lawrence and Hannah I. Champlin, Landscape Architects



THIS ENGLISH GARDEN SEAT has the extremely practical advantage of a cover which will protect the seat from the weather and at the same time provide, when lifted, a dry back. Complete measurements for both these seats are given in the sketches



THIS BENCH should be made of well-seasoned weathered oak with members joined together by dowel construction and all, except the seat, finished round and hand-hewn. The seat should be of one piece

# Chats on Antiques

by  Nancy Cooper

*Till all that it foresees it finds  
Or what it can not find creates. — LONGFELLOW*

THOSE of you who are planning a trip to Boston during the celebration of her tricentennial will be interested in this, the rarest and, I think, one of the finest of the known prints of the famous old town in early days.

The work is an aquatint, engraved by J. L. Bouquet de Woiseri, who, according to Fielding, was at work in New Orleans at least as early as 1803. Only three prints definitely attributable to this artist have been known previously — a plan of the city of New Orleans and 'A View of the City of New Orleans and its Environs,' companion pieces, and the print described in the W. H. Whitmore sale catalogue as an 'Aquatint, View of Boston, Engraved by J. L. Bouquet de Woiseri, proof before inscription 22 x 35.'

The one illustrated is the only other copy known of this print. It is a charming thing, done in mellow tones of blue and gray and gold, with a soft haze as of distance over all. The view is of Beacon Hill seen from across the river on the north side, the State House conspicuous on top of the hill bathed in light from the sun's rays slanting through the clouds. How little different, after all, that distant view is from the one which every Bostonian knows and loves to-day! It is only in the foreground of the picture that one becomes conscious of the changes made by the intervening years. The cows no longer graze along the river bank. But Boston, more than any other city that I know, still retains much of the flavor and appearance of an earlier day. The Puritan spirit still abides there. And with it that simplicity which makes life in the city of Boston to-day so little different in essentials from that of the country town of long ago.

## The Creamware of Wedgwood

LAST month, between the eighteenth and the twenty-fourth, at the little village of Stoke-upon-Trent in Staffordshire, there was celebrated the bicentenary of Josiah Wedgwood, 'prince of potters.' A picturesque festival, since in all England there is no more colorful or interesting neighborhood than this, the oldest section of 'the potteries.' How much these same potteries owe to the man whose memory they honor can only be understood by a study such as I have had occasion to make recently of conditions in Staffordshire before and after the establishment of 'Etruria.' It seems scarcely possible that within the lifetime of one man, and largely through his influence, a whole industry could have been so thoroughly transformed. When Josiah Wedgwood began work at the 'Ivy House' at Burslem in 1759, Staffordshire was an undeveloped group of hamlets subscribing to the manners and customs of a century before, cut off from the world and each other by roads which were as bad as they could be, and engaged in an industry which made little pretense of supplying more than the commonest wares for everyday use. Before he died in 1795, roads had been improved, a canal connecting the rivers Trent and Mersey had been built to facilitate the trade which increased steadily from year to year, and Staffordshire products had come to be known and valued all over the world. A French writer remarked that 'in traveling from Paris to Petersburg, from Amsterdam to the furthest part of Sweden, and from Denmark to the ex-

tremity of the South of France one is served at every inn with English ware.' Wedgwood himself was attracting interest and patronage from connoisseurs all over the world, and was able to draw upon the finest antique collections in England for his models. His London store on Greek Street had become a fashionable rendezvous, and no new shipment was received there

*Courtesy of Museum of Fine Arts, Boston*



*Fig. 2. Wedgwood teapot of early creamware with painted decoration*

but all the cream of London society flocked eagerly to see and admire it. When, in 1789, Byerley encouraged him to take an assortment of the finest jasper ware abroad for exhibition, it is said that the two men were received at every European court with the honor and ceremony accorded only to personages of rank.

If there was one thing more than another which contributed to this remarkable development within a space of less than twenty years, I should say it was the appearance of the famous Wedgwood creamware. Very early in his career Wedgwood realized that if he was to make a success of the project nearest his heart, namely, the perfection of ornamental wares in classic style, he must find some means of turning a steady flow of capital into his business. He therefore set about perfecting a common ware for table use which would sell readily and in quantities and at a good profit. Creamware, that is, earthenware made from the white clay of Devonshire and mixed with finely ground flint, had been made in and about Staffordshire for some years. John Astbury is credited with having introduced it into the district about 1720, although Dwight is known to have understood the use of 'calcin'd beaten and sifted flints' as early as 1698. But until the time of Wedgwood, use of the formula had been largely experimental, or incidental to the main business of producing the universal salt glaze. Wedgwood spared no pains or study in bringing this cream body to its highest state

*Courtesy of Charles Woolsey Lyon*



*Fig. 1. Aquatint of the City of Boston, by J. L. Bouquet de Woiseri*

Courtesy of Charles Lynde



Fig. 3. Modern creamware plate made by Josiah Wedgwood & Company

Courtesy of Museum of Fine Arts, Boston



Fig. 4. Wedgwood cup and saucer creamware with transfer printing — probably by Sadler & Green

Courtesy of Museum of Fine Arts, Boston

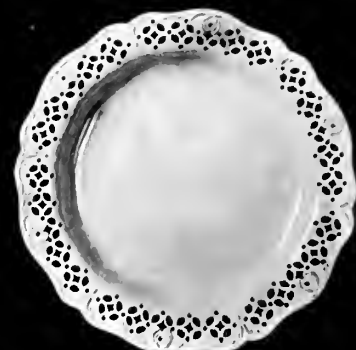


Fig. 5. Old Wedgwood creamware with pierced border design

of perfection. He invented new and better tools, improved the lathes, traveled secretly to secure better clays, designed moulds, and experimented with glazes. His final improvement of the body was the addition of growan or Cornwall stone. All the while he was surrounding himself with the best workmen to be obtained from Birmingham, Liverpool, Worcester, and Bow. Finally, about 1762, just three years after he had set up in business for himself, he was ready to offer to the world the ware which was to drive salt glaze off the market and turn the fine china custom of the country away from importations and toward home productions.

Nothing like these first creamware sets had ever been seen in England before. The body was composed of the finest, whitest clay. The pieces were fired twice, the glaze being applied after the first firing, as with porcelain. The potting was excellent and the glaze soft and rich. Chaffers gives its composition as a mixture of flint and

Courtesy of Museum of Fine Arts, Boston

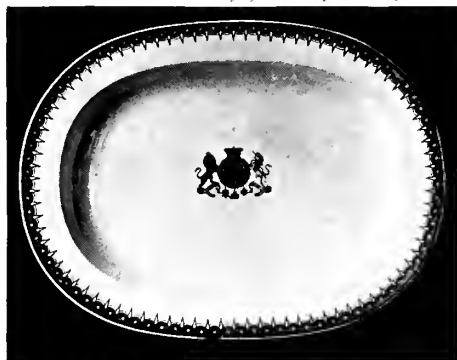


Fig. 6. Creamware platter made by Wedgwood to imitate the popular blue band and gold star 'Lowestoft'

white earthen bodies with the addition of white lead, which, when fired, became practically a coating of flint glass. The forms were all new and original designs, and included pieces for every known table use. Dishes of a dozen kinds were made in graduated sizes which fitted into each other in nests. Lids fitted perfectly. Bases rested firmly on the table without a wobble.

Many sets were left plain, their soft color and fine glaze being considered ornament enough. Others were painted with narrow brown or blue lines, or with a simple wreath of green leaves strung together with a tendril.

After the invention of transfer printing a load of the ware was sent by wagon every week to Liverpool to be decorated by Sadler and Green. In some cases simple decorations were embossed, or perforations made to simulate basketwork.

England went wild over it. Compared to the brittle and often carelessly made china from France and the Orient upon which she had so long been dependent for all finer table purposes, this handsome sturdy ware, available at short notice and in any amount or style desired, was a boon and a blessing. Creamware became fashionable among high and low alike, and was soon being exported to all parts of the world. Rathbone states that in 1769 fifty full dinner services were included in one cargo to America. It is interesting to realize that from that day the importation of creamware into America has not ceased. Figure 3 shows a fine creamware plate made in the present year by Josiah Wedgwood and Company, which is one of the most popular styles of high-grade table ware in use to-day. The ivy leaf has always been a favorite motive with the company, and I like to think that this fact has a sentimental connection with the name of the elder Wedgwood's first factory, the old 'Ivy House.'

In 1765 Wedgwood was commissioned to make a tea service for Queen Charlotte. She was so pleased with it that she made him 'potter to the queen,' and creamware became known henceforth as 'Queensware.' Needless to say, it was soon copied by every other potter in Staffordshire, which may or may not have been an advantage to its originator.

It is doubtful whether Wedgwood himself realized the importance of his great contribution to the potting industry of Britain. As has been said, his heart was in his ornamental wares, and the creamware seems never to have been more than a means to an end, an 'anchor to windward,' as it were. In 1759, the demand for 'useful wares' having increased enormously, he took into partnership his cousin, Thomas Wedgwood, who had been a potter at the china works at Worcester, and placed him in complete charge, that he himself might be freer to devote his

attention to the ornamental wares. 'Poor Burslem, poor cream color,' he wrote in 1769. 'They tell me I sacrifice all to Etruria and vases.' In 1768, he took Thomas Bentley into partnership to assist with these, and ever thereafter made a great point of distinguishing between them and the 'useful wares.' Writing to Bentley of some fine jasper plaques, he says: 'I am getting some boxes made neatly and lined with silk or some fine stuff to keep and show the tablets in. We should use every means in our power to make our customers believe they are not The Ware.'

Like many another, he had wrought better than he knew. For, in the last analysis, it is doubtful whether the name of Josiah Wedgwood will not be longer venerated for his creamware than for the finest of the jasper vases by which he set such store.

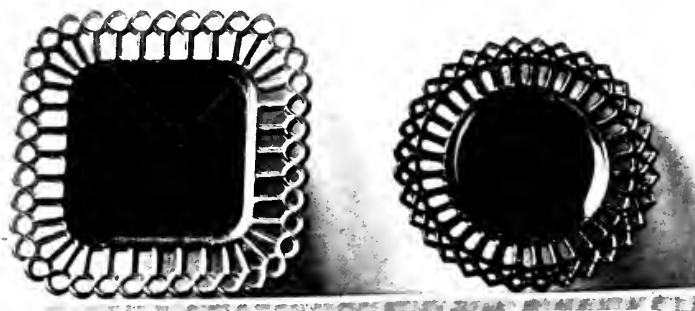
### Old Black Glass

OLD black glass, I hear, is becoming amazingly popular, not only with collectors but with decorators. It is fashionable just now to have a touch of black on the luncheon table. And these old 'Sandwich' plates with their openwork borders have proved eminently satisfactory for this purpose. I know of one collector who has been quietly annexing them for years, and who now has whole sets of nearly every pattern known. Her list of these is as follows: fan and S pattern, loop and stick, pinwheel, wicket, cathedral, crochet, rail, clover, C pattern, picket fence, leaf. The names are sufficiently obvious, I believe, to explain themselves.

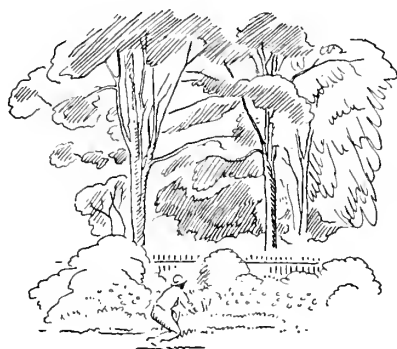
The plates come in various forms, including the round, square, heart, triangular, and clover shapes, and are all open-edged. When held to the light they show a deep purple translucence.

Although usually spoken of as late Sandwich, I doubt whether many of (Continued on page 786)

Fig. 7. Black glass plates of typical design



# THE *June* GARDEN



BY MARY P. CUNNINGHAM

## PLANTING IN JUNE

HARDY waterlilies may be planted as dormant roots any time from mid-April through June, or the growing plants may be planted in July. Tropicals are treated as annuals, and there is perhaps no other annual which gives so much or so continuous a bloom for so long a period.

For soil, use a good garden loam well fertilized with one-third its bulk of *well-rotted* cow manure or other fertilizer. If bone meal is used, mix it with the soil a month or two before planting. Allow one cubic foot of soil to each plant, for they like enough room and food. Renew the soil for hardy lilies every two years.

In natural ponds where there is a foot or two of water, anchor the lily root to a stone and throw it in, or push it down under the soil to cover its crown.

In tubs use one plant to a tub (two feet by two feet by one foot deep). Add an inch of sand on top so the water will not be muddy. Cover the crowns with soil. Eight inches of water above the crowns is ideal, but they can stand two feet.

Start young plants in shallow water so that the sun can reach the roots.

Waterlily ponds breed mosquitoes, *unless there are also a few fish*. If there are cats in your neighborhood provide a few rocks as well as lily pads for the fish to hide under, especially if the pool is shallow.

Leave hardy lilies in the pool in the winter. If the water goes low, cover the plants with leaves or old manure. Take the bulbs into a cold cellar, or remove the roots and bury them in a trench for the winter.

### *Dablias*

SUMMER bulbs such as dahlia, gladiolus, tuberose, tritonia, Tigridia, Galtonia, and Amaryllis are planted in June.

Plant dahlias three to five feet apart and nine to ten inches deep. Just cover the tubers (set horizontally) with soil and gradually fill in the rest of the soil to ground level as the shoots grow.

Use any good garden soil two feet deep well enriched with bone meal. Rake in wood ashes on top.

### *Evergreens*

EVERGREENS may be planted later in the season than deciduous plants, since they come into active growth later.

Transplant them if possible with balls of earth

in order not to disturb the roots. If the ball should break, and this happens more often in dry weather, be sure that the roots are spread out and the soil carefully packed around them, so that there are no air spaces between. The roots must not dry out before they have made contact with the soil. Do not let evergreens sit around with the roots exposed to the sun.

Use the same soil preparation as for deciduous trees, but with a larger proportion of leaf mould. Make the holes eighteen inches to two feet deep (three feet for larger trees). Fill in with soil mixed with half its bulk of leaf mould or humus (old peat is good). The leaf mould is better packed around the side of the ball than below it, for unless well tamped this is apt to settle too much after planting.

Water evergreens overhead (but never in the sun) twice a week during the first season. Stake any over three feet tall.

## STAKING

THIS is the time to take staking of annuals seriously, or they will grow into crooked and sprawling plants. A plenitude of stakes is one of the gardener's visions which is seldom fulfilled.

At this stage, I use old brush such as gray birch or apple twigs, from the woodpile. They are excellent for small things like Drummond phlox or calendula or verbenas which tend to grow too tall and to flop over. The laterals support the whole plant and generally require no tying, so they can be moved from week to week or day to day as becomes necessary.

If brush is brittle and easy to break, all the better. Staking without having to tie is a great pastime.

Larkspur should have been staked long ere this, but it is better done now than never. Tie each stalk separately.

Late peonies tend to drop over the rest of the garden in late June. Cut out a few stalks to the ground from the centre and cut back the rest of the foliage discriminately to lighten the foliage load.

## WINDOW-BOX COMBINATIONS

1. Whitewood box: White petunias, purple balcony petunia, and a few dwarf marigold.

2. Black box: Two deep heliotrope, two orange zinnias (dwarf and small), several black pansies (to tone with box), several pale yellow pansies,

GET GLADIOLUS BULBS in as soon as possible and plant every ten days to July 4 for a succession of bloom.

PLANT POT-GROWN *Anemone hupehensis* for this year's bloom if the Japanese anemones failed. It is fairly hardy.

STAKE TOMATOES. Pinch out laterals, leaving three to a plant.

CUT BACK plants of forget-me-not, nepeta, Viola, and pansy to four inches at the end of June.

TAKE HOUSE PLANTS to the garden for their annual rest. Put ferns and foliage plants in the semi-shade and keep fairly moist. English ivy will respond at once to frequent hosing of the leaves.

USE HOUSE GERANIUMS in their pots and staked as garden accents, or plunge the pot and plant in a garden bed for the summer.

PLUNGE OLEANDER, begonia, rubber and other foliage plants in the shade. Go over them all with any good fungicide. Keep the foliage watered and clean all summer. English ivy will respond to this especially.

COMBINE in the garden iris *Flavescens* (pale yellow), white *Hesperis*, and white lupine, *Syringa pubescens* and iris *Lent A. Williamson*.

PLANT HONEYSUCKLE for humming birds.

yellow and orange lantana, one red columbine in centre.

3. French-blue box: Pale blue petunia, dark purple petunia, blue Drummond phlox, pink Drummond phlox, German ivy.

4. French-blue box: Mayflower verbenas and purple petunia.

5. White box: Hanging *Vinca major*, blue lobelia, ageratum, white petunia.

6. White box: Blue petunia, white single petunia, yellow marigold, Vinca vine.

7. Red box: White Paris daisy, white single petunia, ribbon Dracaena.

## ANNUALS THIS MONTH

IF annuals do not grow fast enough this month, stimulate with liquid or other fertilizer. They do not grow much after July, but tend to bloom, and the plants should be vigorous and strong by then.

Watering frequently also keeps away the cutworm, which is likely to be more voracious in dry weather.

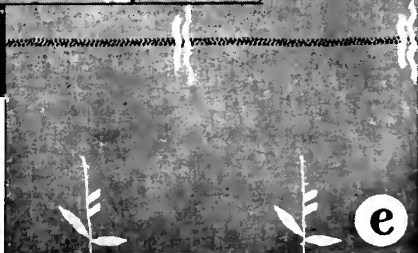
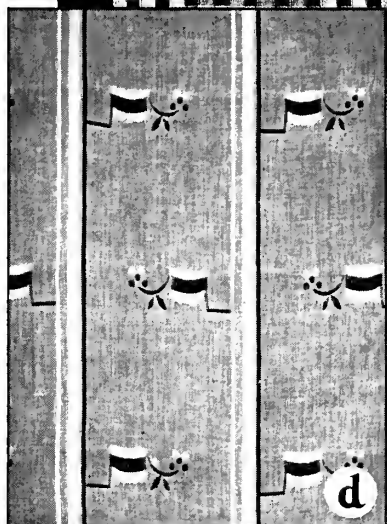
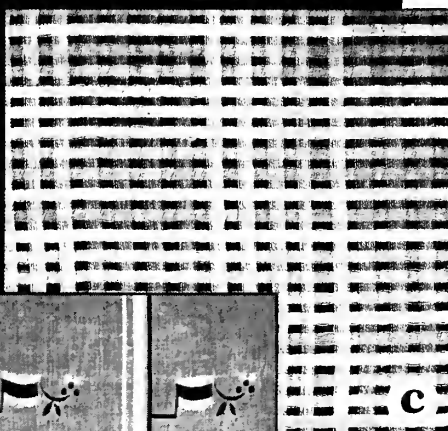
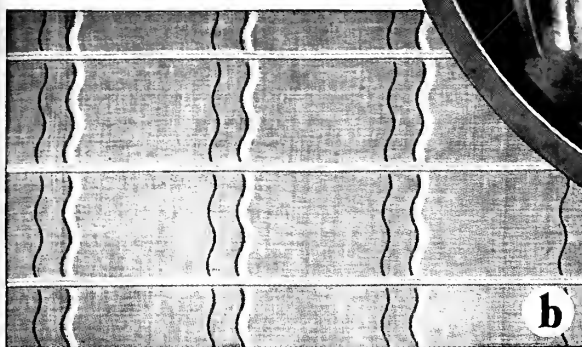
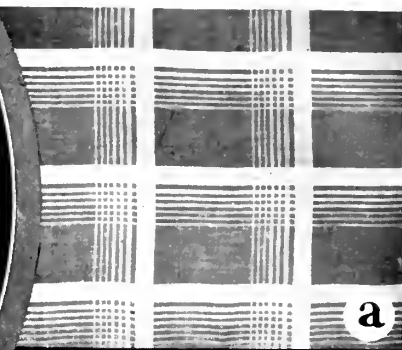
If the plants grow too fast and get spindling, use a layer of wood ash spread on the ground.

## COMBINATIONS FOR CUTTING

1. Sprays of white clarkia, with deep pink *Lychnis*, Belladonna larkspur, a few dark hybrid larkspur, one Royal lily, and annual pink mallow.

2. Rose and purple (Continued on page 802)





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Write to F. Schumacher & Co., Dept. F-6, 60 West 40th St., New York, Importers, Manufacturers and Distributors to the Trade only of decorative drapery and upholstery fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, Detroit.

**a:** This soft *écru* voile has a cross-bar effect produced by wide satin stripes followed by a series of tiny cords, and all in self-color. **b:** A touch of color is added to your room by the graceful wavering lines in the sheer drapery in the above sketch. The colors are orange and *tête on écru* ground. **c:** An interesting lattice effect is produced by this multi-colored fabric. The same weave comes in a combination of green, orange and cream. **d:** This lovely fabric of *écru* ground is smart and colorful. The modernistic woven design may be had in the following combinations: blue and orange, *tête* and orange, green and orange. **e:** This cream-colored voile with its unusual combination of drawn work and self-color embroidery is a very new glass-curtain fabric. It is lacy and soft and produces a light, airy effect.

# SMART GLASS CURTAINS

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# ITALIAN RENAISSANCE

Donato, Raphael's teacher; Cellini, the designer of gold and silver, were largely responsible for the Renaissance in Italy, extending from 1400 to 1600 AD.

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## THE HOUSE OF TO-DAY

(Continued from page 745)

really can follow him more easily than when he refers to styles and periods. It requires only a sense of the fitness of things to understand him when he says that on a woody site, such as ours, a brick house would look out of place; and we comprehend him immediately when he states that

of contour leads us toward more informality in house design than was evident in the days when period architecture flourished. This tendency is seen, too, in the fact that so many architects report that their clients prefer stone to all other materials. For with stone is associated most com-

Photograph by George H. Van Ande



WHILE one might trace the influence of certain periods in the design of some of the motives and details of this house, it is modern in that the architects have made no attempt to reproduce the character of any one style. Clark & Arms, Architects

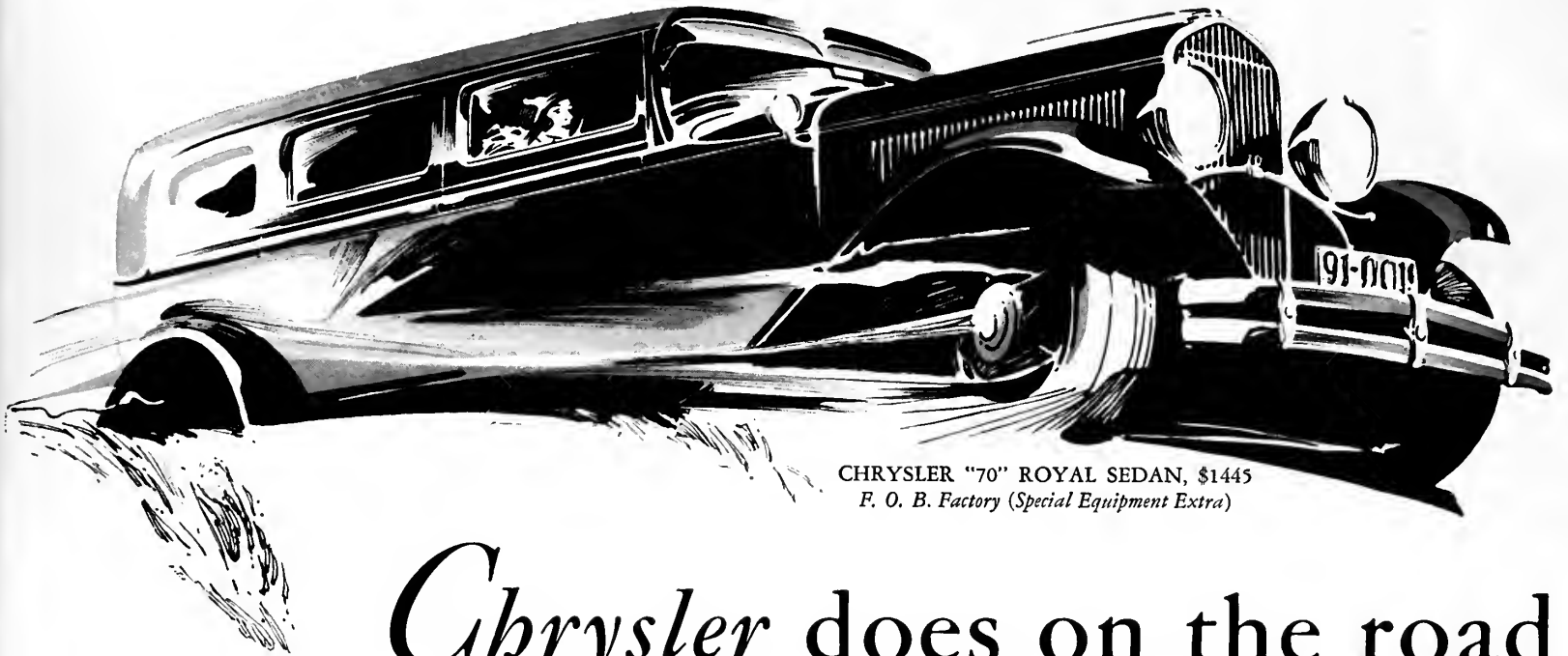
a formal house would not be suitable for our lot on the side of a hill.

Thus as we free ourselves from the constraint of period design, we learn that design is best developed from the plan, and not contrariwise, as has been too often the case in the past. For when we logically work out our floor plan, first to meet our needs and serve our requirements and to conform to the contour of the land, and then from it develop a design that shall reflect our personal tastes and harmonize with the natural landscape, we find that this design bears but slight resemblance to the architecture of the old styles and periods. The fact that so much of the countryside of Northeastern America is characterized by irregularity

monly a low rambling house, rugged in its details, in which the relation of house to site is strongly accented.

In the illustration of a house designed by Richard H. Dana, Jr., Architect, we see the two dominating tendencies combined. The owner wanted a stone house, but one that would reflect certain Colonial traditions. Five years ago, the same owner might have said that he wanted a Colonial house, whether it be of stone, brick, or wood. The point I want to make is that to-day he accents the fact that the house must be of stone. The architect therefore must interpret in terms of stone the old forms and motives associated with Colonial architecture. It is here that his originality is called into play, and it is because

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ROOKWOOD IN THE SPIRIT OF HAN POTTERY

**T**HE Celestial Kingdom was old when the ancient Hans were young. And the green-brown Chinese earth was older still, with years beyond the thought of man. Han artists created pottery - - with form extracted from the inscrutable tradition of an ageless race, with color from the sleeping shoulders of timeworn landscapes.

This vase by Rookwood in terra verte mat glaze with brown black decorations, is as ageless as the earth whence came its clay, as eternal as the art spirit drawn from the dimness of Chinese nativity. The price is forty dollars. The height is about fourteen inches.

Rookwood pieces of enduring quality  
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**Rookwood Pottery**  
Cincinnati



THIS MARK  
IS ON EVERY PIECE

## THE HOUSE OF TO-DAY

(Continued from page 778)

the old forms and motives have been expressed in his language that the design assumes a twentieth-century character. But it is in no way detrimental to the architect or to the house to mention its Colonial inspiration.

It is probably true that Colonial architecture is still the inspiration for the greater part of domestic architecture in all sections of this country to-day. I attribute this to the fact that, as we grow older as a nation, we recognize in the Colonial many of the traditions which the early history of this country records. In other words, we think of it as preëminently American. Then, too, Colonial architecture may reflect English, Spanish, French, or Dutch ancestry without detracting from its Americanism. We find the Colonial of New England quite different from that of Pennsylvania, and the Colonial of Virginia and the Carolinas bears little resemblance to that of California. But each suggests the traditions associated with Colonial days of American history in its locality. Notice, for example, in the illustrations, how differently Mr. Dana has interpreted the Colonial from Mr. Brumbaugh. And the prototypes which inspired these two architects were just as different.

Another reason for the popularity of the Colonial is the fact that this style is not exclusively identified with any one material. There are old Colonial houses of stone, brick, wood, and even cement. Hence the house owner may build his house in his favorite material and still cast it in the Colonial mould.

What of the future trends? Do we see another style dominating as the Colonial does to-day? For there are some people who are convinced that fashion is based on a cycle, claiming that it is fashion which dictates at any given time the popularity of one

style of architecture over all others.

I take a rather different stand. I believe that once we have shaken off European influence it will never return. Now that we have drawn away from a purely superficial conception of period architecture, we are reverting to tradition for the best that it can furnish us in the interpretation of function and setting. Our domestic architecture will continue to bear a certain resemblance, not to any one style, but to many styles, for some time to come. But it will sparkle with original ideas as it has never done before. New materials will allow new forms, and old materials will be found to lend themselves to a new manner of expression.

And what of the house in the 'modern style'? Perhaps, as Mr. Brumbaugh says, after we get thoroughly accustomed to the new manner of design which is seen in shops and office buildings, the modern style, as we choose to call it, can be extended generally to apartments and finally to houses. But it looks like a hard pull. However, I foresee a distinctive American style of domestic architecture which I believe is now in the making. Just when it will materialize, I, of course, cannot predict. It depends upon how soon we come to understand that architecture is much more than a book of styles or patterns from which each owner selects the design he likes best. We shall then realize that a house may be well designed even though it cannot be described as being in the style of any one of the historic periods. And we shall then appreciate the fact that a house, though bearing evidence of the influence of the past, may still be truly modern because the individuality of its twentieth-century owner has been reflected in a design created by a twentieth-century architect.

## COLLECTOR'S LUCK IN SPAIN

(Continued from page 747)

other, three dollars less, showing a black background stenciled with gilt arabesques, and the centre painted with a naive version of Ahasuerus extending his sceptre to the shrinking Esther. What I really craved, though, was a tortoise-shell snuffbox with a profiled lady sketched in shadowy monochromes upon the lid. She was only twelve dollars, but I am sure she was

French, not Spanish, and it is these rarer national types that I am seeking for my collection. I may go back and get the pretty thing yet; she would slip so easily into my pocket, and my stern family could not justly object to such small outlays either of space or of cash. As for the trays, I could fit them in a seventeenth-century Aragonese chest, well carved and with a scalloped skirt,



# Consult Your Architect About Stucco

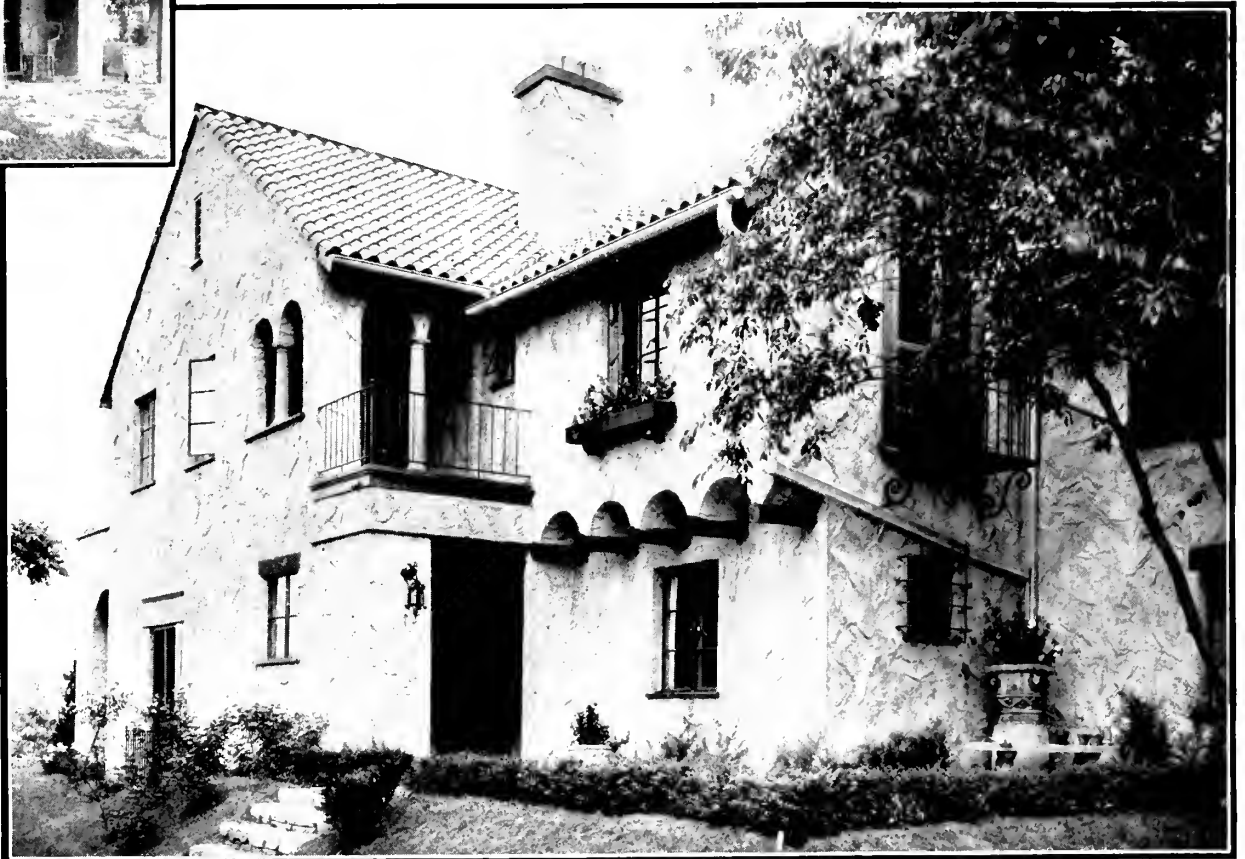
There are certain things about stucco that make it a most desirable exterior finish for the walls of a home. But before you use it, consult your architect, for the stucco on the walls of your home should be—and can be—as *permanent as the walls themselves*. The secret is in using *portland cement stucco*. This is most important to remember.

Stucco offers a variety in both texture and color that will accord with almost any architectural motif. Should you plan to build a *firesafe* home, of concrete masonry units (pre-cast block or tile), portland cement stucco will bond perfectly with the masonry wall and become a *permanent part* of the wall.

With portland cement stucco, replacement and maintenance costs are practically nothing. It resists temperature changes and moisture—a *positive necessity*. Of all stuccos, it is hardest when new, and becomes harder with age. Consult your architect, or an experienced plasterer.



Particularly pleasing effects can be obtained with portland cement stucco. Notice the texture in the walls of this home—one of the many possibilities, with stucco. In colors, also, there is liberal choice, permitting full harmony with any architectural motif



Illustrations to the right and above are of an attractive Winnetka, Illinois, home built by Wharton Clay. Exterior is portland cement stucco, combining the exceeding hardness and durability of portland cement with the wide variety of wall finishes that can be had with stucco. Zimmerman, Saxe & Zimmerman, Architects

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## COLLECTOR'S LUCK IN SPAIN

(Continued from page 780)

priced a hundred and ten pesetas (a little more than fifteen dollars), which I found in another shoplet on our way home from Santa Eulalia.

I know all this sounds as if I were a shillyshallier of the worst description—that maddening sort of person who never gets round to buying anything till it is too late, and then makes her friends' lives miserable by regrets. Well, if you think so you're wrong: I've bought many oddments for very little money; they are so desirable that I want to keep every piece myself, and so cheap that if I lost them all tomorrow I should n't be financially ruined. Moreover, I found them at the sort of place which is my soul's delight, and which I was fearing did not exist in Barcelona. Here there seems to be no exact equivalent of the 'Cally' or the *Marché aux Puces*, a fact discouraging enough to daunt any collector, and I was just giving up hope when, in a search for the little deserted church of San Pablo del Campo, famous for having the smallest cloisters in all Spain, we stumbled on a crisscross of narrow streets, venders on the pavements, fishwives in between, selling a jumble of fruit and flowers and crabs and eels and buttons and pottery. Spaced here and there were a few shabby shops, nothing of interest in them, but at the last one an obliging woman volunteered the information that the señora might find what she wanted at El Cantes, apparently a sort of street fair held every Wednesday and Friday. So we hopped into a taxi, for, as yet, we are not sufficiently conversant with the city directions to depend upon tramways; besides, cabs are deliciously cheap, almost as inexpensive as they are in Paris, and if you take a David or an Allianza or a Barcelona taxi there are no tips—those percentages so constantly perplexing to the foreigner.

In itself the fair was a disappointment,—everything very modern,—but we persisted, and asked questions, and eventually Manuel Soler was our reward. I give you his full address so that you may go there the minute you have brushed the train dust out of your clothes; here it is—Calle Florida Blanca, Barraca 6. Actually the *barraca* was just a series of little cubbyholes with dirt floors; a cortina, rather ragged, shut out most of the dazzling sunshine and certainly all of the air, and behind its sheltering folds Señora Soler was busy washing snails for the approaching *almuerzo*. They were very sudsy-looking things, and we stopped for

a moment while she explained how she cooked them with peppers and leeks, and garlic, of course, before we walked on through the corridors to bang our heads on the discarded contraptions that menaced every step. Such a wilderness there was to choose from! Señor Soler lit a queer old brass lamp, and we peered into the gloom of *armorios* filled with gleaming metals and old faïence, and pulled out trays and trivets and sturdy toasting forks. And for thirty pesetas—he made us a lump price—I bought two candlesticks, a stenciled tray, a pierced lantern and a wrought-iron standard, an incense burner, and three Phæbe lamps. The brass candlesticks are quite charmingly shaped, both with octagonal bases, while one has the small socket-hole which, in France, betokens the seventeenth century. I should place the incense burner a little later; really it looks like a tiny warming pan lacking the lid, though I think I won't replace the missing wooden handle, but keep it just as it is for an ash tray. The lantern, pierced with a double row of holes and with lunettes above, is to hang over my kitchen sink, and the Phæbe lamps I bought not for any special use, but because they are very like the ones we are familiar with in New England, but which are usually too expensive to buy so lavishly.

I WAS disappointed not to find an impressive knocker for your most Spanish door, but all the really fine, massive pieces were reproductions. Señor Soler is scrupulously honest, and tells you very frankly what is new, what old, in his amazing jumble. Indeed, I was so delighted with his rectitude and his antiquities that I told him I would recommend him to all my friends, a fact that seemed to impress him very little, for he announced with pride that not only did the Ford agents buy from him, but that the American consul and his wife, ardent collectors, were his patrons. Nay, more, had they not, the very day before, brought with them Admiral L—, who had been enchanted with his wares, and enthusiastically bought *mas cobre* (much copper).

But 'Patience, and shuffle the cards'; perhaps I shall find your *pic-a-porte*—the Catalan name for a 'knocker'—at Tarragona, where we go to-morrow for a few days. Then we're coming back to Barcelona to pack, and for another visit to the exposition, and afterward to Mallorca for a fortnight of quiet beauty before we begin the rapid race that is going to make

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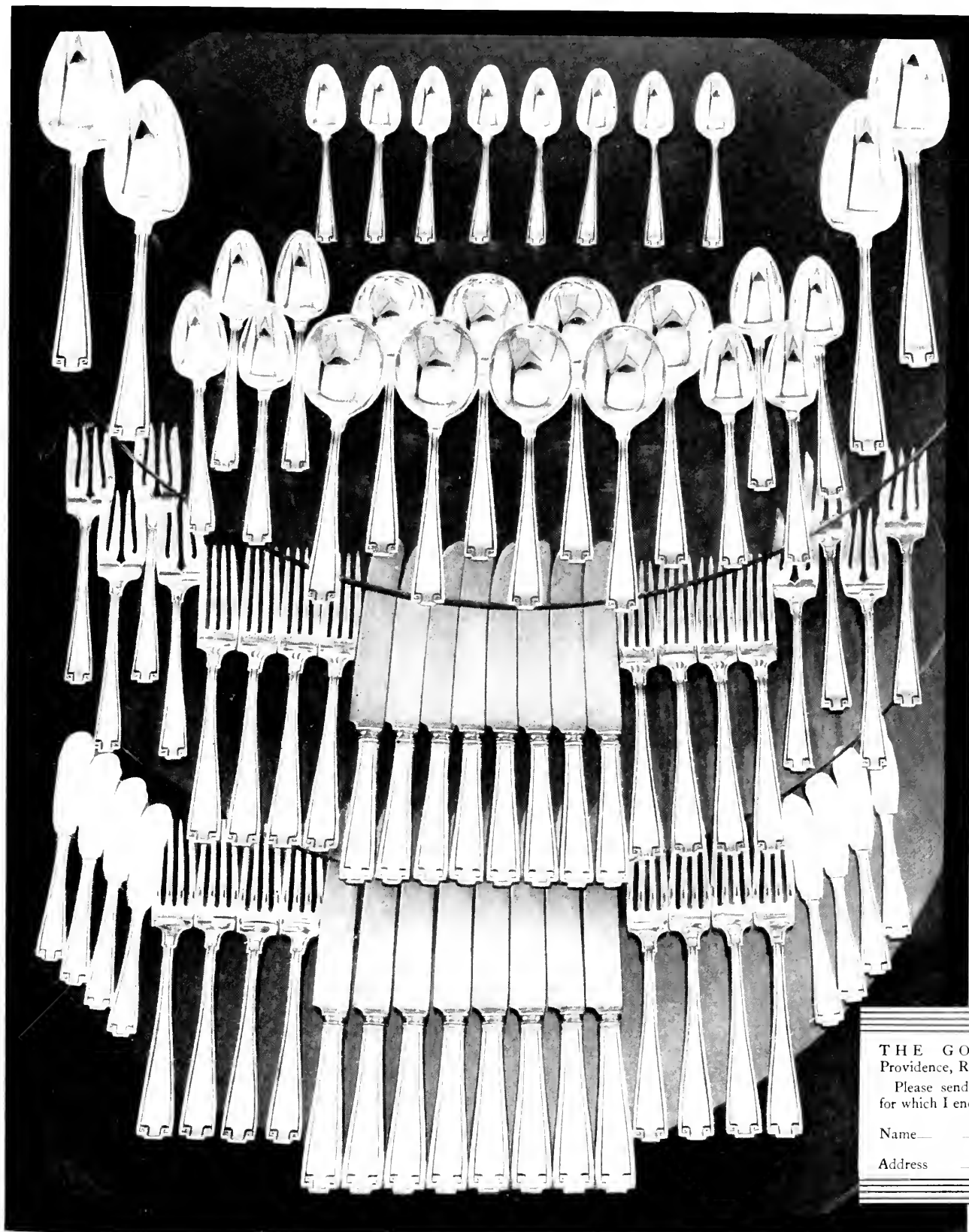
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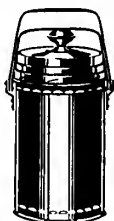
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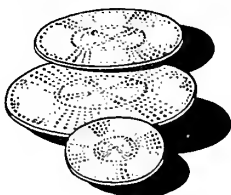
Keeps an abundant supply of ice cubes always ready for summer's extra demand. For cracked ice, too,—also picnic ice cream and ices. Steel case in mahogany enamel. "Pyrex" glass interior. Gallon capacity. Each \$10.00

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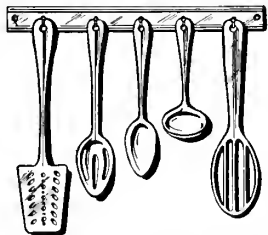


The bright, attractive plating on these mats is a real silver lining to prevent cloudy heat rings from marring your table when sparsely spread with warm weather lingerie. Round 6", per doz. \$5. Oval 10", each \$1. Oval 12", each \$1.75

## For Languid Summer Days

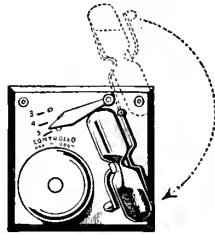
Even the everyday management of one's household seems a task in warm weather, so we've culled from our brimming shelves of new ideas these few that hold promise of a real vacation from bothersome home routine.

### KITCHEN SET



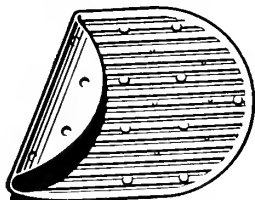
Saves muddling through a drawer when the pancakes demand a good turn. Quickly put up and has 2 heavy aluminum mixing spoons, gravy ladle, pancake turner, batter mixer and bright, nickled rack. Complete \$2.35

### EGG ALARM



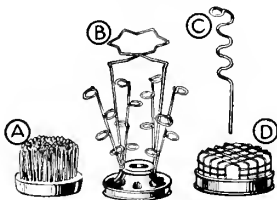
It doesn't scare the egg, but it does call your attention with a melodious carillon tinkle when the desired minutes of boiling have elapsed. A fine cultural influence on your eggs to prevent their becoming "hard boiled". \$1.00

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## COLLECTOR'S LUCK IN SPAIN

(Continued from page 782)

John Gilpin's ride look like mere ambling.

TARRAGONA, July 11

Whatever you do, don't miss Tarragona. It is n't at all a tourist place—though this may be one of its charms—and I would n't give it a high mark for antiquities, except the sort you can't carry away with you, such as the Cyclopean walls or the great fortress-cathedral of Santa Tecla. It's just a pleasant provincial city where Time saunters leisurely along. All its mighty days, when more than a million souls lived within its gates, are deep in the past: here Hadrian and Octavius and Galba had their royal palaces, and Pontius Pilate was prætor before he ruled Judæa. But the town is far older than the Roman stones that have built its houses, for it dates back even to the misty, prehistoric days of the Iberians.

From our windows we can watch the sea painting a blue streak across the horizon, and five minutes' walk from the hotel, past Pilate's Tower and the honey-colored walls of an old monastery, starred thick with brilliant morning-glories, brings us to the Paseo de Pi y Margall, the celebrated Balcony of the Mediterranean, a wide palm-set avenue from whence we can look down upon the ruins of the ancient amphitheatre and the creamy curves of the bathing beach beyond. We walk here a good deal, for, to tell the truth, there is little else to do; Alicia is too tired for very strenuous sight-seeing, and so we are somewhat stationary, content with the simple entertainment that every day brings. I think our highest moment came when a young picador, as handsome as Valentino, and gay as a butterfly in his spangled suit and vivid pink stockings, brushed by us in the foyer!

AGAIN we are fortunate in our quarters; the Nacional, where we are stopping, is kept by some Americanos (the Spanish way of describing compatriots who have lived on the other side of the water), and they, with a background of the Biltmore and the Palais d'Or, know how to make us very comfortable. Cocktails every night on the house—how does that impress you as hospitality?—and succulent regional dishes served with a local wine that is something like sherry. We don't miss New England at all! We dine in a very military society, for Tarragona is a garrison town and all the officers seem to come here for lunch and dinner. Afterward Orde smokes cigarettes and chats with an old colonel from Almeria, who mops his forehead

and curses out the heat, which, thus far, we have n't minded in the least. I've suffered far more in July at home; in fact, last night we slept under woolen blankets.

BUT I am not so idle as I appear; I have been antique-ing, and I have found your knocker. Not at either of the Cathedral shops, for they are vastly expensive—one very paltry, the other describing itself as keeping 'Antigüedades Precios Muy Limitados.' If the proprietress had added the word *Caros* (dear) she would have given a fuller information. Her wares were chiefly ecclesiastical, and there was only one thing I really wanted, a wrought-iron *parrilla* (griddle), and that was so heavy, both as to weight and as to expense, that I left it behind without much grief. No, I bought your pic-a-porte at a secondhand shop, a very grimy place filled with the discarded copper, brass, and iron that Tarragona goodwives had rid their houses of for generations past. Unfortunately our approach had been heralded by a young relative, a waiter at a café we frequent, whom we had unwisely overtipped just because he was spry and willing and a very good-looking lad to boot. He must have hurried off to his aunt with the news that American millionaires were in town, for the prices she charged were certainly in accordance with this theory. So we bargained, quite frankly, with the result that the knocker dropped from fifty to twenty-five pesetas, and she threw in as well a small brass bowl with bail handles of heavy iron.

The pic-a-porte is a characteristic Catalan design; I saw a number of serpent patterns in the Barcelona Museum, and yours shows a snake holding its tail in its mouth to form the knocker that beats upon the lion's-head plate. I'd rather, of course, have had one like the gorgeous Renaissance pair, gargoyles set against a firm yet delicate tracery of leaves and interlaced vines, that adorn the great portal of the Cathedral. Despite Havelock Ellis, Santa Tecla is, to me, incomparably more beautiful than Santa Eulalia. Built on the crest of a hill where first stood the Temple of Jupiter Capitolinus, and next a Moorish mosque, the Cathedral, begun at the end of the twelfth century when Arab raids were still a constant menace, has the aspect of a fortress as well as a House of God; you can picture the militant archbishops girding on their swords and sallying forth to repel Moslem forays. The cloisters, however, are less massive in effect, gracious



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*The General Electric automatic freezing control was tested every 1/2 minute for a period equivalent to 465 years. At the end of that time, it was still going strong!*



**N**OT a cent paid for service by a single owner. What a proof that the refrigerator which costs you less to own is the General Electric! What a proof that the Monitor Top—that small round casing on every General Electric Refrigerator—is your unfailing safeguard against trouble, worry and expense. In the Monitor Top the entire mechanism, with a *permanent* oil supply, is *sealed in steel*, so that moisture, dirt, rust and trouble can *never* get inside. Operation cost is but a few cents a day. And not *one* owner has ever paid a cent for service. What a proof of General Electric economy!

General Electric cabinets are *all-steel*. What a proof that they are built to *wear*! They are raised well above the floor on legs that allow ample space for sweeping under-

neath. All corners inside the cabinets are rounded, for easy cleaning. And a world of extra food storage space is in these glistening white cabinets. What a proof of General Electric convenience! You'll find General Electric Refrigerators quiet—incredibly quiet—the day you buy, and *always*. What a proof of General Electric superiority!

Prices start as low as \$205 at the factory—and most people buy on our easy time payment plan. What a proof that any family now can own a General Electric!

Join us in the General Electric Hour, broadcast every

Saturday Evening, on a nation-wide N. B. C. network

**GENERAL  ELECTRIC**  
**ALL-STEEL REFRIGERATOR**



## Fantom—the Recessed Radiator Conspicuous by its Inconspicuousness!

This modern radiator conserves health . . . conserves space . . . and conserves the harmony of the finest interior decorative plans.

Recessed conveniently into the wall, it becomes an integral part of the room, and a countless asset to its comfort; for its flat surface radiates pure, life-giving, radiant heat just like that from the sun, while a gentle curtain of warmed air rises through the grille work at the top carrying warmth to every nook and corner of the room.

FANTOM by name as well as by nature . . . a radiator of high efficiency and low visibility . . . and offering the following advantages:

It warms the lower part of the room in the "living zone" with sun-like, radiant heat, as well as the upper "living zone," maintaining a more uniform temperature and effecting a real saving in fuel.

It is out of the way...space saving...inconspicuous in appearance...conspicuous by its service.

It can be painted to harmonize perfectly with any interior decorative scheme.

The FANTOM is the model your Architect would choose for himself, and he will welcome your suggestion to use this type of radiation that furnishes perfect heat, saves room, and contributes to the beauty of home.

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RADIATORS & BOILERS



**"Ideal" Redflash Boiler**  
Completely equipped, automatically regulated, insulated and jacketed. For all fuels

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40 West 40th Street, New York

SHOWROOMS IN ALL PRINCIPAL CITIES

DIVISION OF

**AMERICAN RADIATOR & STANDARD SANITARY CORPORATION**



## Is the bathroom the least attractive room in your home?

No longer is it the fashion to neglect the possibilities of the bathroom as a beautiful interior. Architects and interior decorators are giving it quite as much consideration as the other rooms. Home owners are replacing the old plumbing fixtures and refurnishing the bathroom to make it a worthy part of the home.

The inspiration for this new trend in bathroom furnishing came from the finer forms and beautiful colors created for plumbing fixtures by "Standard" designers. The new "Standard" Plumbing Fixture designs reveal new beauty in the simplicity of their lines and the perfect balance of their proportions.

When you are planning to remodel or refurnish your bathroom you are invited to visit a

"Standard" Showroom to see these new designs in all the new and exclusive "Standard" colors: Ming Green, T'ang Red, Clair de Lune Blue, Ionian Black, Ivoire de Medici, Rose du Barry, Orchid of Vincennes, St. Porchaire Brown and Royal Copenhagen Blue as well as white.

To suggest the possibilities of the bathroom as a modern interior, the Standard Sanitary Manufacturing Company has published the book "Color and Style in Bathroom Furnishing and Decoration." It illustrates interesting arrangements of plumbing fixtures in bathrooms that are original both in design and color harmony. A copy of this book and, if desired, the details of an easy financing plan, will be sent to you on request.

**"Standard"**  
PLUMBING FIXTURES

**Standard Sanitary Mfg. Co.**

106 Sixth Street, Pittsburgh

18 East 45th Street, New York

SHOWROOMS IN ALL PRINCIPAL CITIES

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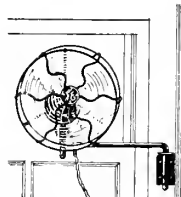
**AMERICAN RADIATOR & STANDARD SANITARY CORPORATION**



Twin outlets are recommended for twice the convenience.

Every door should have a switch accessible to it.

## You, too, can make your kitchen *modern...by rewiring it*



A General Electric Utility Fan serves a double purpose.



The new De Luxe General Electric Cleaner—extra powerful.

Do you long for a kitchen that's bright and "easy to work in"? You can have it in your present home. All you have to do is rewire the old one the General Electric way.

You'll be delighted with the new cheeriness that good lighting and fan-freshened air bring. Plenty of outlets will provide convenient places to attach toaster, percolator, dish washer and all the little motor-driven labor savers you need! Switches will be within easy reach.

Guesswork doesn't plan wiring like this. But the G-E Wiring System does. It enables you to enjoy in every room, *all* the home

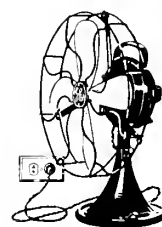
comfort, beauty and convenience that electricity offers. For the old house or the new, say to your electrical contractor: "Put in a G-E Wiring System."

You will get wiring materials of highest quality . . . protection against repair bills down through the years. And the General Electric name will *add value to your property.*

We'll be glad to send you our descriptive booklet: "The Story of Comfort." Write Section G-906.



Join us in the General Electric Hour, broadcast every Saturday evening on a nation-wide N. B. C. network.



A General Electric Fan keeps the air cool and fresh.



An Electric Percolator brings good cheer to the breakfast table.

# GENERAL ELECTRIC

## WIRING SYSTEM



## COLLECTOR'S LUCK IN SPAIN

(Continued from page 784)

and stately, with a lovely inner garden, and I know you will want to linger as we did in the dappled sunshine, and trace the symbolism of the curiously wrought capitals. Like most tourists we paused longest over the Procecion de los Ratos; I wonder if, as the guide-book suggests, it is a fable in stone relating the struggle between sovereign and vassal.

Yes, there are plenty of innocent diversions within the limits of Tarragona itself: the stretching view from the windy, high Archbishop's Palace, the Moorish arches set in the walls of the old houses clustered about the Cathed-

ral, cool *cervezas* drunk in a pavilion built out over the water, the always lovely Balcony of the Mediterranean, and fat, heavenly cocoanut cakes we buy at a pastry shop that bears the somewhat pretentious name of La Sarah Bernhardt. I am almost sorry we have to go back to Barcelona. But we do, and again I must pack — immediately. One consolation — I feel that there is good luck still in store for me at Barraca 6, and, if there is, I'll try to add another little line before we set sail for the Hesperides.

Always affectionately yours,  
ALICE

## GEOMETRIC HOOKED RUGS

(Continued from page 751)

squares. One of the desired variations of this design is the 'Boston Pavement,' sometimes called also the 'Sidewalks of New York.' Usually the broken diamond shape which forms the basic motif is done in black, thus sharply dividing the design into central field and four corners.

The chain or cable pattern is often seen as a border about floral hooked rugs, but has a well-justified existence of its own, especially when used on long narrow runners or stair carpets. Here two strands of a cable cross and recross as in the cable-pattern knitting done by our own grandmothers.

Patchwork designs, sometimes called kaleidoscopic or, less romantically, crazy patterns, are simply a collection of patches of any shape superimposed at random. For some strange reason these patterns seem always to be vividly colored, and to have no tonality whatever. Like the brilliant block patterns, however, they have plenty of 'go' and make themselves the life of the party in bold, modern interiors.

Diamond and stars are seen in endless variety, the stars especially having a peculiar and compelling fascination. At times five-pointed stars are set symmetrically on a dark ground, as in the American flag; in other designs the star motif is so enlarged and elaborated that a single complicated stellar form will cover the rug completely. These great stars suggest the elaborate cutting of a gigantic diamond.

Shell motifs in their infinite variations form an important and large group. The simple shell motif, which is an extended half-circle, is elaborated in numerous

ways. In its most simple form the shells are set in rows, the lines superimposed on one another, the second line beginning between the interstices of the first. Sometimes the shells now appearing as little horseshoes have the apex of their arcs meeting, which gives an altogether new effect. Like the log-cabin pattern the shells in all their forms give a marvelous opportunity for color. Old floral hooked rugs themselves are not more beautiful than the finest shell patterns, wherein nuances and changes as subtle and unearthly as the colors of a Cézanne still life captivate the eye. As in all really fine geometrics, the coloring may not be seen in a glance or many glances, but remains half hidden to be appreciated over a period of years. After long possession and contemplation small shells will peep out to delight us, showing colors which have all the charm of novelty.

Saucer patterns are simply circles superimposed, or at times set in rows with the interstices colored dark and the circles worked in rings around a central eye to give the effect of a peacock's tail. They were created by the simple method of drawing around a plate and, perhaps because of this easy mechanical help to the art of designing, were very popular. They were frequently combined with floral motifs — which brings us to the floral geometrics and original geometrics.

Both these classes of rugs are as various as the designers who produced them, and evade even general classification. Diamonds were used to space off and define a floral spray; large lozenge shapes

# Good Hardware never betrays its maker—or its owner

GOOD BUILDINGS DESERVE GOOD HARDWARE



• Shown above is a Corbin rim lock with drop ring—Somerset design •

P. & F. CORBIN SINCE 1849 NEW BRITAIN, CONN., U. S. A.

The American Hardware Corporation, Successor

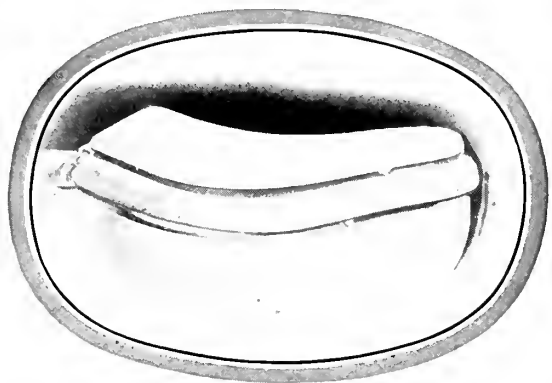
NEW YORK

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Makers of the world's most complete line of builders' hardware

# THE SEAT OF HEALTH



**T**HE oddly shaped Si-wel-clo saddle seat and bowl fulfills a vital mission.

The purpose of each curve and dip is not merely one of grace and beauty. They aim to place organs and muscles in a free and natural position—stimulating them to complete action.

Doctors give full credit to the Improved Quiet Si-wel-clo for aiding them in their battle against constipation. The very comfort of the saddle seat minimizes the unhygienic tendency, especially noticeable in children, to grudge sufficient time for proper elimination.

While the term "quiet" is comparative, we may safely use the word in connection with the operation of the Si-wel-clo. No gushing, gurgling noises will resound throughout the house to annoy you and embarrass your guests. And with the Si-wel-clo's desirable attribute of quietness comes the life-long beauty of all-clay and a mechanical excellence of fittings which obviate the frequent visits of the plumber.



**OUR GUARANTEE**—We make but one grade of ware—the best that can be produced—and sell it at reasonable prices. We sell no seconds or culls. Our ware is guaranteed to be equal in quality and durability to any sanitary ware made in the world. The Te-pe-co trade mark is found on all goods manufactured by us and is your guarantee that you have received that for which you have paid.

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The owner of this Wisconsin residence had it equipped with the best plumbing fixtures—"TE-PE-CO" in other words

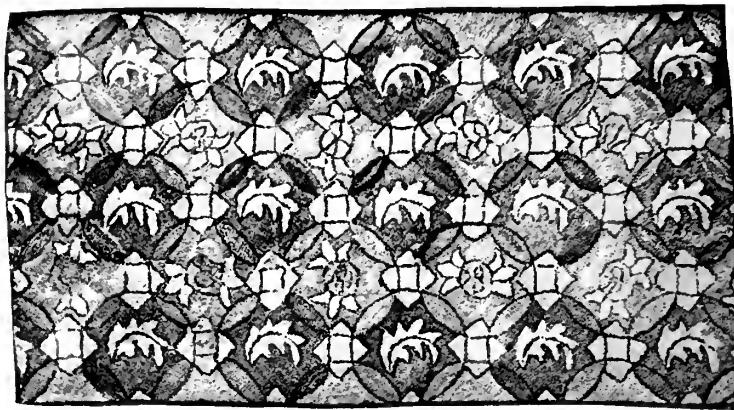


Send 10c for our plan book No. V-3 "Bathrooms of Character."



## GEOMETRIC HOOKED RUGS

(Continued from page 785)



THE 'SAUCER' PATTERN, perhaps because it could be so easily drawn, was a very popular design

were often filled alternately with a floral motif and conventional figure. Very large hooked rugs were more often arranged with some arithmetical basis than as pure floral, wherein the bouquet motif stands alone and unsupported, as in a Flemish flower painting.

Floral geometric rugs are most important in any consideration of our sole American folk art, and many of our most distinguished collectors have shown a marked preference for them.

Of original geometrics it can only be said that these form a group wherein the various divisions mentioned above interplay, or where the forms are completely original and unique. In selecting among these, the eye is the only guide—the color should follow a definite plan and be keyed correctly throughout, for these original compositions, except in the rarest cases, are spoiled by vivid or gaudy color schemes.

Certain types which we have mentioned are peculiarly suitable to various periods. As has already been stated, the tilelike effects are much at home in Southern or Western interiors in the Spanish manner. These rugs are also very well placed in peas-

ant interiors—amid French provincial, Swedish, or Russian furniture.

The floral geometrics are altogether right in Georgian or late Colonial surroundings, recalling as they do the exquisite needlework rugs of eighteenth-century England. These gorgeous rugs without question inspired most of the floral American hooked rugs, and it should not be forgotten that the first settlers in this country had probably never seen an Oriental rug in use, whether they came from France, England, or Spain.

The most daring of our early straight-line rugs will dominate a modern interior, teaching it a lesson in sophistication, but the subtle color change which appears in the boldest designs distinguishes these old floor coverings from tawdry modern creations.

In American farmhouse interiors, naturally all types of hooked rugs are correct, since they are indigenous.

We realize with proper pride that the artistic conception of our foremothers is still as beautiful, even as modern and sophisticated, as anything which l'art moderne, either here or abroad, can offer us.

## CHATS ON ANTIQUES

(Continued from page 775)

those sold to-day were made earlier than the '70s or '80s. One has been found bearing a portrait of William J. Bryan, made probably as a souvenir for one of his many political campaigns. Since I can remember each of these quite clearly, I hesitate to call the ware which commemorated them 'antique.' Nevertheless it is becoming sufficiently rare to make getting together a set of twelve plates all alike difficult enough to be interesting.

If you enjoy collecting *per se*, or if you would like to introduce a dash of modern into your dining-room, I recommend these old plates as a

source of entertainment during a summer spent in the country, where you might be able to pick up the beginnings of a really good collection at very little cost. Of course they sold originally for a song. Many of them were given away as prizes at country stores or county fairs a few years ago, and were then carried home, I have an idea, and hung on the walls with ribbons run through them! Other times, other ways! You will be surprised to find how effective a few of them may be when used in combination with your cream-colored china or colored ware.



*Residence, Detroit, Michigan. John W. Case, Architect*

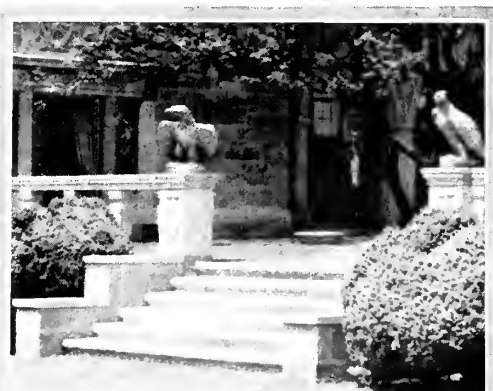
## STONE NEVER LOSES ITS BEAUTY

*And now new methods of use reduce cost to only 5% or 6% more than if other materials are used*

ONE of the oldest of building materials, stone has in recent years been used chiefly for the finer-type residence because of cost. But now beautiful Indiana Limestone is being prepared in a standardized way which enables you to build of it for only 5% to 6% more than if other material were used.

We call Indiana Limestone prepared this new way "ILCO Ripstone." The stone is sawed into strips at the quarries; then on the building site it is broken to lengths and laid up in the wall like brick.

A wall surface of unusual beauty is assured if you build the ILCO way. The exterior built of this fine-grained, light-colored natural stone rarely needs attention; it is an economy in the long run.



*Detail, residence, Greenvale, Long Island. Roger Bullard, Architect. One of the principal charms of natural stone construction is its permanence. The building constructed of Indiana Limestone becomes more beautiful with age.*

ILCO Ripstone is carefully selected as to color, texture, sizes, so that the wall built of it harmonizes with your architect's design. You will find ILCO Ripstone far more satisfactory than local stone and probably less expensive.

Let us send you literature describing and picturing this new use of nature's finest building material. Simply sign, clip and mail the coupon.

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## Colonial Sidewalls for Colonial Homes



FOR COLONIAL SIDEWALLS, WEATHERBEST Stained Shingles, in different lengths and butt thickness, are furnished in many shades of Gray and in a special Colonial White and Ivory to give any desired effect. The 24-in. length, for example, permits exposure up to 11½ inches.

On this home in Cincinnati, Ohio, Architect Ward Franklin helped the proportions of its Colonial design with WEATHERBEST Stained Shingles in 24-in. Colonial White on Sidewalls. A wonderful contrast was realized in the use of WEATHERBEST Stained Shingles, stained Black, on the Roof.

Send coupon for Sample Color Chart and Portfolio of full-color Photogravures showing actual color combinations of WEATHERBEST Homes. Enclose 10c (stamps or coin) to cover postage and handling. WEATHERBEST STAINED SHINGLE CO., Inc., 951 Island St., North Tonawanda, N. Y. Plants — North Tonawanda — Cleveland — St. Paul. Distributing Warehouses in Leading Centers.



WEATHERBEST STAINED SHINGLE CO., Inc.  
951 Island St., North Tonawanda, N. Y.

- ☐ Enclosed is 10c (stamps or coin) for postage and handling. Please send Sample Color Chart and Portfolio of Photogravures showing WEATHERBEST Homes in full color.
- ☐ I may modernize an old house. Send book on Modernizing and Reshingling, and pamphlet of Prize-winning homes in the 1929 WEATHERBEST Home Modernizing Contest.

Name ..... Address .....



Residence of W. E. Scripps, Esq.  
Orion, Michigan

Clarence E. Day, Architect  
Thomas H. Hewlett, Associate

## Colorful Stone Homes at Moderate Cost

With its soft, radiant beauty, Briar Hill Golden Tone Ashlar Wall Facing harmoniously blends colorful distinction with permanent individuality and charm. Its rare, natural color combinations and a diversity of fine surface textures offer an exceptional opportunity for original design. Reduced production costs make this unique Ashlar available even for moderate-priced residences without penalizing the building budget.

An interesting FREE illustrated booklet of Briar Hill natural stone homes awaits your request... It contains valuable information for the prospective home builder and a full-color reproduction of this famous sandstone. No cost or obligation—just ask for Bulletin HJ.

THE BRIAR HILL STONE COMPANY  
GLENMONT, OHIO

Write for  
this Free  
Booklet

## DOMESTIC REFRIGERATION

(Continued from page 763)

but don't buy his box unless you can satisfy yourself that the air space is really dead.

RECENT tests by the National Lumber Manufacturers Association point to the importance of proper painting. These tests establish the fact that unless protected by a moisture-proof coating, metal may rust inside where it cannot be seen, and wood

Doors should be substantial and fitted with good hardware and provided with good gaskets, which serve the same purpose as the rubber washer of the fruit jar—preventing leakage of air with its burden of heat and moisture.

There are two principal types of mechanical refrigeration—the compression type and the absorption type. They are similar in principle in that they usually



THAT ALUMINUM PAINT is an effective protection against the harmful effects of condensed moisture was revealed by this cork-insulated refrigerator of wood, finished with two coats of aluminum paint and two coats of white enamel. It was subjected to a drastic five weeks' test of temperature and humidity with little effect

walls and even the insulation itself will absorb considerable moisture from condensation. This causes doors to warp and bulge, glued joints to break down, and other forms of deterioration.

Aluminum paint over the wood walls was found to be excellent in keeping moisture out of the wood. Of three boxes tested intensively over a period of five weeks, that with two coats of aluminum paint under the finish showed little deterioration as compared with the boxes which depended upon the usual varnish coatings without the aluminum base.

In case one has a box which has been adversely affected by absorbed moisture, much improvement will result from painting with aluminum after the box has had time to dry out, and then finishing with such paint or varnish as desired. Doors and waste pipe—if there is one; it is omitted from many mechanical refrigerators—are the most vulnerable points and should be given special attention.

take advantage of what is called the 'latent heat of vaporization.'

The fact that a liquid absorbs a considerable amount of heat when it evaporates is strikingly illustrated by the cooling sensation which accompanies the evaporation of ether or alcohol if one wets his finger with it. In fact, under favorable conditions a highly volatile substance such as liquid carbon dioxide may be made to evaporate so rapidly as to freeze itself.

Refrigerators of both types arrange for the evaporation of refrigerants, as they are called,—notably sulphur dioxide or ammonia,—and are so designed that this takes place in a suitable mechanism within the cooling chamber of the box. As evaporation proceeds, heat is absorbed from the air which is circulating within the box, thus chilling the interior.

Obviously the function of insulation is important in preventing heat from entering the box; otherwise the machine would be operat-





ENTRANCE TO THE HOME of Judge William E. Hirt, at Erie, Penn. Brick as well as wood homes are made more beautiful by painting with Outside Barreled Sunlight.



The sparkling new whiteness of Judge Hirt's home has caused much enthusiastic comment

## Fine Homes Everywhere made more beautiful with this Modern Paint

INEVITABLY they attract and hold your attention . . . Homes of real distinction. Intensely white, richly lustrous, they stand out among their neighbors. Painting with Outside Barreled Sunlight has given them new personality . . . new charm.

Owners are delighted. Never before have they seen such beautiful whiteness. Painters, too, are enthusiastic. Not only does Outside Barreled Sunlight enable them to do a more satisfactory job, but the result often brings unsolicited orders.

Outside Barreled Sunlight is made by an adaptation of the exclusive Rice Process

which perfected Interior Barreled Sunlight, the famous paint enamel used on walls and woodwork of thousands of fine homes.

Outside Barreled Sunlight costs a few cents more per gallon than "just paint," but the difference is amply justified by lasting beauty and durability.

Send today for a free booklet, "The Whitest White House in Town."

U. S. Gutta Percha Paint Co., 24-H Dudley Street, Providence, R.I. Branches: New York, Chicago, San Francisco. Distributors in principal cities. (For Pacific Coast, W. P. Fuller & Co.) Retail dealers everywhere.



BOTH FORMS OF BARRELED SUNLIGHT are sold in cans of all sizes, 5-gallon buckets, and large drums. Extremely easy to tint any desired shade with oil colors. Quantities of 5 gallons or over tinted to order at the factory, without extra charge.

# OUTSIDE Barreled Sunlight

Reg. U. S.

Pat. Off.

U. S. GUTTA PERCHA PAINT CO.  
24-H Dudley Street, Providence, R. I.

Gentlemen: Please send me—

- ☐ Your booklet "The Whitest White House in Town"  
☐ Information on Interior Barreled Sunlight

Name \_\_\_\_\_

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City \_\_\_\_\_ State \_\_\_\_\_

- ☐ Send free can of Outside Barreled Sunlight to my painter.  
His name and address are given in margin below.

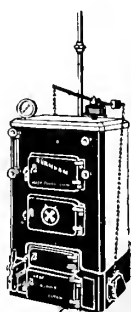
## Blameless Heat Is There Such a Thing?

Yes, there is. Eight home owners can prove it to you. All eight wrote letters about it. Not letters to us. But to each other. Each contains convincing experiences and trouble saving suggestions.

Four of the eight had old homes in which they put new heating systems. The other four had new homes recently built by them.

All of them put plenty of blame on heats that never were, or ever can be, blameless. And in turn, gave merited praise backed by ample reasons, for the Burnham Blameless Heat.

Looks like you will find in those letters, some trouble saving and money saving help hints. Not to mention at all, the added heat contentments you can make sure of. The eight letters are all in the booklet called, "Letters To and Fro." If you would have the contentments of a blameless heat, send for it.



**Burnham**  
**Boiler**

CORPORATION

IRVINGTON, NEW YORK

Representatives in all principal cities  
of the United States and Canada

## DOMESTIC REFRIGERATION

(Continued from page 788)

ing most of the time, like a pump in a leaky boat.

UNFORTUNATELY there prevails a foolish impression that mechanical refrigeration is dangerous because of the poisonous nature of the refrigerants. It is argued that some of them poison, some asphyxiate, while others burn the tissues; that, should the system spring a leak, it is well to make a hasty exit, as there is no time then to investigate the cause that may set one on the route to eternity.

It is true that exposure to almost any of the more common refrigerants may well be fatal, but the highly obnoxious odor of sulphur dioxide will reveal even the slightest leak, which is undoubtedly one of the reasons why it has been so widely adopted for domestic refrigeration. Furthermore the records fail to reveal a single instance of fatal poisoning from sulphur dioxide as used in household refrigeration. There seems therefore little excuse for the least apprehension.

WITH the compression type of refrigeration the refrigerant passes through a repeating cycle within a closed and often sealed system, and in ordinary practice never needs replacement. First it is delivered to the cooling chamber in liquid form, usually under high pressure and at a temperature approximating that of the room. Here the pressure is released through a properly designed mechanism, and the liquid evaporates quickly and expands to a gas within coils which are designed for the purpose. This sudden evaporation and expansion require the absorption of much heat, which can come only from the air that is circulating about the coils. Thus the air within the box is chilled and kept in circulation.

A pump, usually operated by electricity, removes the expanded gas from the coils after it has absorbed as much of the heat as possible from the box. In the process, the pump also compresses the gas, after which it is cooled by passing through water-cooled or air-cooled coils till it liquifies. It is then in condition to be readmitted to the cooling chamber for a new cycle. In this way the heat which the expanded gas withdraws from the box is squeezed out of it as water out of a sponge.

The whole business is automatic, the pump being turned on and off by electrically controlled thermostats. So it is that one may have all the ice cubes he wants so long as he pays his electric bill.

This repeating cycle is maintained by electric power delivered to the compressor.

WITH the absorption type it is also power which maintains the cycle, but this power is usually supplied as heat energy from a gas flame or an electric coil, or in some cases from a kerosene flame.

It has been found that certain substances have a powerful affinity for certain gases; for example, water will dissolve five hundred times its volume of ammonia gas, sucking it up, as it were, as a sponge does water. By heating such a solution the ammonia can be driven off, cooled by passing through coils surrounded by water or air, and thus condensed to a liquid and led into the refrigerator. Here it is permitted to evaporate, much as in the compressor type, and in so doing produces a low temperature. After the evaporated gas has had time to absorb heat from, and thus chill the air in, the box, it is sucked out by its affinity for the absorbent. Thus the latter performs much the same function as the pump in the compressor machine.

After the evaporation is complete and the refrigerant has been reabsorbed, the cycle starts again at the instance of some automatic control—usually a thermostat—which turns on the burner or electric coil.

In answer to the almost inevitable question which we feel sure you will ask, as to which make or type is best, we can only say that as there are something like two hundred and fifty makes in the United States alone, this is much like asking which is the best automobile. However, there are several points that one should consider in deciding on a box:—

1. Standing of manufacturer. Is he likely to remain in business? If not, one cannot expect much service when it comes to replacement of worn or defective parts.

2. Standing of local agent. Is he equipped to service the machine properly? Has he established a satisfactory record for service? The standing of the local dealer is more important in the case of a refrigerator than in that of the automobile, for, if the make of the latter be standard, almost anyone can service it.

3. Record of the machine. 'Ask the man who owns one.' 'Ask several who have owned them' is a better rule. Ascertain if the machine has proved satisfactory in actual service conditions. Has it proved economical to operate? Information as to actual ex-



"—so convenient  
—the built-in Dish Pan"

A commodious, round compartment, 15½ inches in diameter by 8½ inches deep—self draining—built into the sink—permanent! No unwieldy dish pan to scour and store. And on one side, a rectangular compartment with special wire drain basket for racking and sterilizing dishes—on the other, a large drainboard. The "EBCO" has all the advantages of an ordinary sink plus the exclusive "EBCO" utility features.

## "EBCO" DISHWASHING SINK



A SIZE AND STYLE FOR ANY  
KITCHEN AND KITCHENETTE

The "EBCO" is obtainable in the 60-inch length with drainboard and 42-inch without drainboard—both sizes furnished with wall hangers or pedestal legs and with right or left side washing compartment. A flat rim type for tiled-in kitchens or kitchen cabinets with two compartments is furnished in 39¼- and 30-inch lengths—other dimensions in proportion. Ask your plumber to show you the "EBCO", or write us for special literature.

THE D. A. EBINGER SANITARY MFG. CO.  
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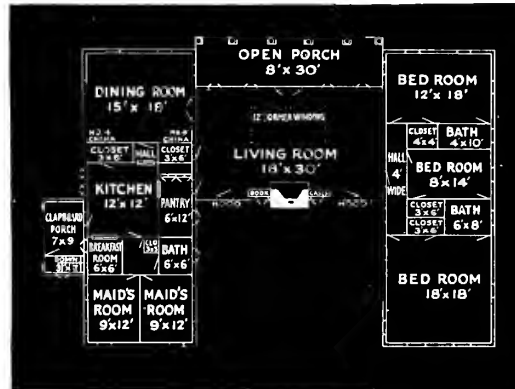
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## HODGSON Houses



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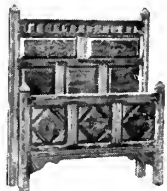


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## DOMESTIC REFRIGERATION

(Continued from page 790)

perience of owners with it is of much more importance than mechanical details of which only the expert can judge, and which are often stressed far beyond their importance.

4. Voltage and current. Determine whether alternating or direct current is required, and see if this conforms to that available in your locality. Usually the dealer will see to this for you, but it is well to ask.

5. Construction and insulation. The importance of adequate insulation cannot be overemphasized.

6. If you have neither gas nor electricity, or if it is not adaptable, — and this is often the case at the summer home or in the country, — do not feel that you cannot have a mechanical refrigerator, for you may generate your own gas, or buy it in cans, or you may use an outfit that is operated with kerosene.

## THE HOUSE CONFIDENTIAL

(Continued from page 772)

'Eighty,' said the farmer. And here we saw our butter-and-egg man whisper to our opponent and start in our direction. He reached us just as Lucinda had raised the bid to ninety.

'Be you a-biddin' for the milkin' stools,' he said in a stage whisper, 'or be you a-biddin' for the pails?'

'The stools,' Lucinda whispered under cover of the brisk sales talk of our excellent auctioneer.

'I judged so,' said our friend. 'Sam Bundy's biddin' for the pails. He says if you'll let him have the hull lot for a dollar, he'll give you the stools for fifty cents.' And so we came honestly by three 'ellum' milking stools, on two of which we perched and the third of which we offered to an old lady who stood near by.

As the auction went on, it was plain to be seen why no luxurious dealers in antiquities were there. The city cousins had winnowed all too well. Our spirits were very low, but we tried to follow the good advice given by that most charming of all confidential collectors, Mrs. Alice Van Leer Carrick. 'Never,' says Mrs. Carrick wisely, 'offend the auctioneer. He is a sensitive soul, full of the pride of his profession, and if you irritate him, by some subtle psychological process he will make the crowd go on bidding.' This is sage analysis, and a tip on good manners as well. Nothing irritates a talented auctioneer more quickly than an outsider who affects a sophisticated indifference to his jokes. One should not act bored. Neither should one laugh patronizingly, or as if from another sphere. But discerning appreciation of the fine points wins his heart. Our auctioneer was an ornament to his calling; Lucinda twinkled responsively; and he eventually rewarded her with two treasures, as will be seen. Treasures, that is, from Hewlett's point of view, and ours.

Late in the afternoon some dusty things were being brought down from a storage corner in the loft of the old hay barn, and among them was the first bit of furniture that could possibly have been made for the diminutive aunt: a little flight of steps by which she must have climbed to get things that were just beyond her reach. Covered with the dust of years and years, but solid as hard wood honestly put together must always be, those little steps with deep treads exquisitely spaced were masterfully made. Lucinda and I saw in a flash how Hewlett, in the grand manner, would love to climb that fairy flight to bed.

With just enough of a pause not to seem too eager, Lucinda began to bid. And the auctioneer, with an understanding glance, let the steps go to her without enlarging unduly on their history and uses to the crowd.

Our repairer of old furniture took this purchase of Lucinda's to the truck, along with some winnings of his own; and while she was gone with him I placed the first authentic auction bid of my life. If you have never lifted up your voice at a country auction, and if you expect that you may do so at some time, I can tell you how it feels. It feels as if you had been watching a play in a theatre, and had suddenly decided to interpolate an impromptu line yourself. You can hardly believe your ears when you hear your own first bid emerging from your lips into the open air. The thing that I made my bid for was a cookie cutter. It was jumbled in with an 'odd lot' of what an experienced auction tender in my husband's family used to call 'cats and bananas' — not intended as a complimentary term. Cats and bananas this odd lot certainly was: a tomato pin-cushion, three scorched kettle-

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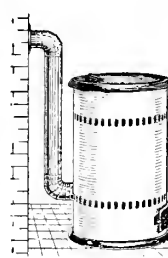
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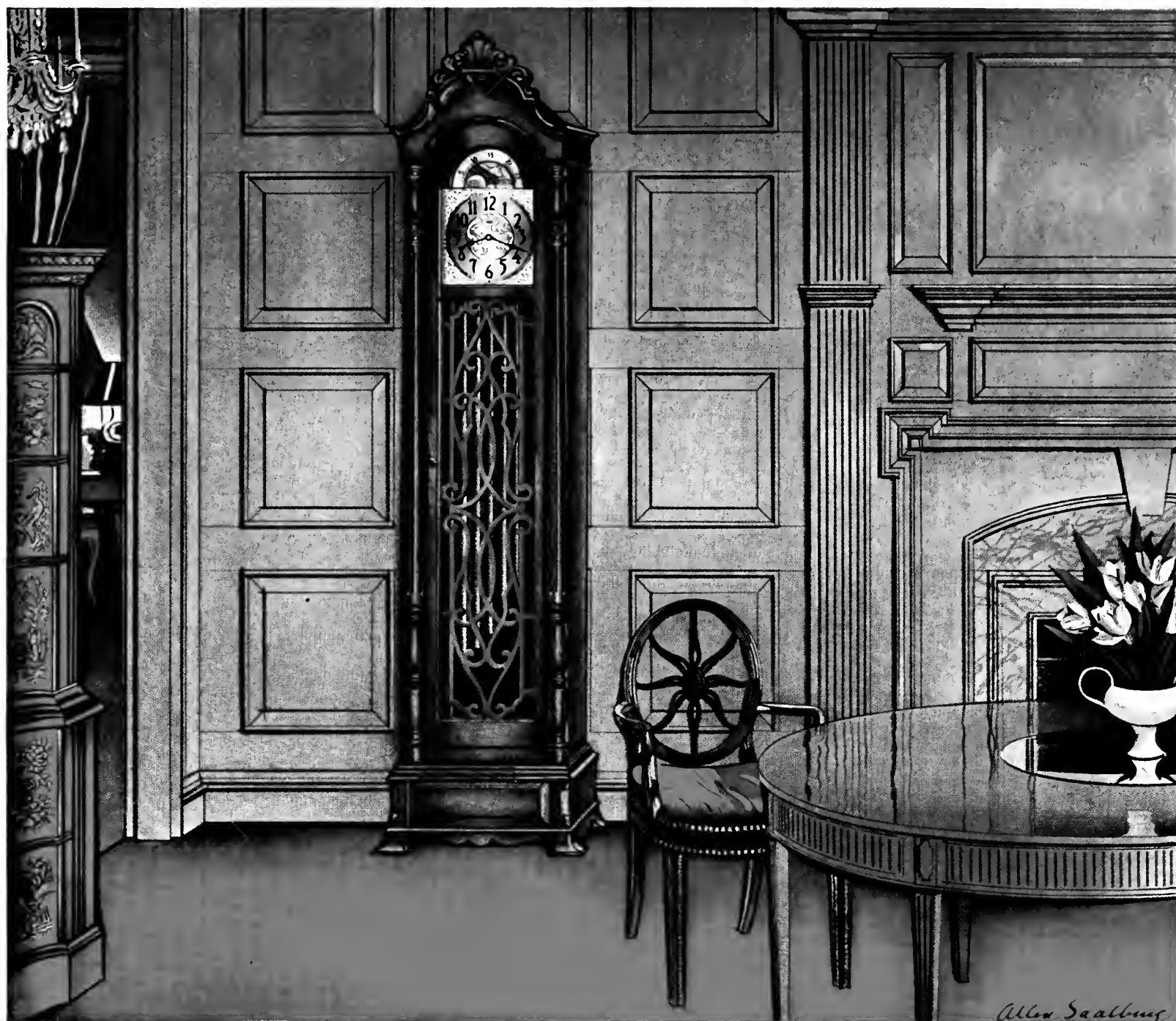
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## THE HOUSE CONFIDENTIAL

(Continued from page 792)

holders, a large basket of clothespins with the basket broken, one wool fascinator, four sizes of knitting needles, and an old hand-soldered cookie cutter made in the shape of a four-leafed clover, with a design of thin strips meeting in the centre soldered carefully up on edge, so as to stamp the cookie with the imprint of the four-leafed clover's veins. In a desultory fashion I mildly 'collect' cookie cutters. So I started with ten cents, and an old lady near me raised it to fifteen.

'Are you interested in the cookie cutter?' I inquired. (She was the one who was sitting beside me on the milking stool, and by this time we were friends.)

'No!' said she. 'I was thinking of the knitting needles!' Nobody else was bidding. She took the lot for fifteen cents, and I bought my cookie cutter of her for ten. It was irregular, with a handle, soldered well.

By this time it was rumored in the crowd that Lucinda and I were charitable ladies bidding for worthless things to swell the proceeds of the sale. 'A gingerbread cutter, some milkin' stools, and a pair o' steps without a thing to tie tew,' I heard one neighbor summing us up.

And just at that point, down from the loft came treasure number two. When we saw it, Lucinda and I clung to our milking stools with rigid hands and trod on each other's feet. It was the little aunt's cooking cabinet: two low columns of drawers with a space between them and a table surface over them and a cupboard set halfway back on top, the whole thing barely more than four feet high. There were tiny shelves in the cupboard, and a secret place for the bread board to slide in

and out. It was the miniature great-uncle of all modern kitchen cabinets, and we were sure that the family would snap it up. But the city cousins remained inert. To be sure, it had for a long time been relegated to the barn. Oats had been stored in it at some period, and now the whole thing was deep in dust and dove feathers and squirrels' nutshells. Altogether it was not a seemly object. Also we gathered from the indifference of the cousins that it was not made of precious woods. But from the point of view of Hewlett! It was the right size; and indubitably it had an upstairs to it; and the bread board would serve as a drawing board; and when he outgrew it his little sister could inherit it from him. Moreover, our friend who repaired old furniture had been engaged by Gregory to take in his truck whatever Lucinda might care to buy, and put it into proper condition in his shop. She would not be obliged to take that dubious conglomeration of dust and feathers to the house. Lucinda offered three dollars for it; and our reputation for charity, or insanity, was made.

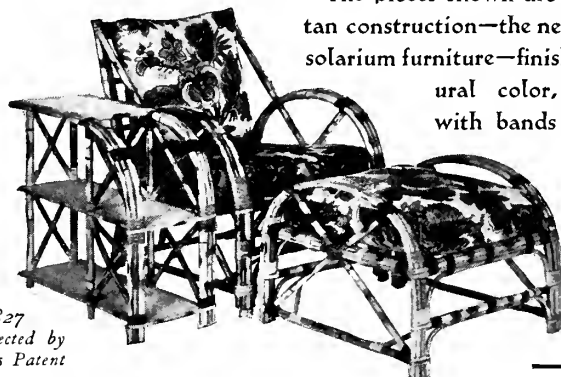
Riding home from an auction where you have come upon a 'find'! Can there be any more irresponsible delight? Home we went through the June dusk—and through the June dust—of that crooked upland road. And as we looked back to see that gay little kitchen cabinet coming along over the thank-you-ma'ams with such a quaint expression upon its cupboard doors, I am sure we could not have felt more uplifted if a whole regiment of mahogany secretaries and Sheraton sideboards had been careening behind our car.



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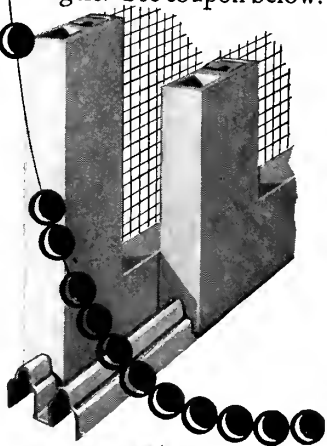
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## BRINGING THE HOUSE UP TO DATE

(Continued from page 759)

Photograph by Mattie Edwards Hewitt



HANGINGS of turquoise-blue and old-ivory chintz with simple gathered valance are here used with ruffled glass curtains of flesh-color silk. Arden Studios, Decorators

valance, nicely shaped to accord with the pattern of the fabric, is used with curtains that had to be short. You see there are occasions like this one when the short curtain is better than the long.

Bay windows have always been a problem, and we never used to know what to put in them. In one old-fashioned house I know, where there is a nice bay window with a pleasant view in each of the four downstairs rooms and the corresponding rooms above, the whole space of each bay is filled with a most undecorative radiator. You cannot get near the windows to look out, and it is only in the summer time when cretonne-covered boards are placed over the radiators, making somewhat high but excellent window seats, that anyone enjoys these windows. Surely that house needs bringing up to date. A delightful bay window is shown in the room decorated by Miss de Voo. What a splendid place for a writing desk! To make this group harmonious with the other windows in the room, long straight curtains were hung at either side of the bay. The curtains are very decorative in themselves with their edging of bands of the same striped taffeta applied contrariwise. They repeat the brown and rose tones of the room and give pattern and self-interest to an otherwise plain bay window. Perhaps that may be the solution for your bay window, too. If it is in the living-room, you can use a

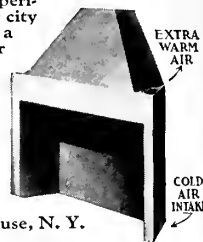
different type of desk which blends with the whole character of the room, or possibly a deep chair and a small table and lamp beside it. If it is in the bedroom, you might try the dressing table there.

In this effort to bring the house up to date you may want to try one room completely decorated in the contemporary spirit. Softly shading walls running from dark to light or from dull gray-blue to rose or some such color combination can be found in wallpapers. The furniture in the room should all follow the same modern trend, though this wall treatment is quite possible with some traditional styles. Such a room is shown on page 759. Everything is in the spirit of to-day, colorful, comfortable, and distinctive. In so many of the contemporary rooms no valance is used, but here is one which is most effective. With the curtains it serves as a frame for this double window and for the strategically placed dressing table. The shading of the taffeta, which is somewhat lost in the folds of the long full curtains, is emphasized in the valance, whose sharp points trimmed with wooden beads make it more important, quite in the spirit of this age of wood and metal. Inside, are soft figured silk glass curtains and Venetian blinds. That is an excellent window treatment for a modern room, and one that can be adapted to many traditional styles as well.



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(Continued from page 752)

Like the manners of past generations, the scarlet flowering quince (*Cydonia japonica*) is out of fashion. Despite this fact it is most beautiful in flower, hardy and reliable.

AMONG the viburnums, in addition to carlesi, which admits of no comparison and which is most unviburnumlike, are the common snowball (*V. opulus sterile*) and the *V. opulus* (European cranberrybush), whose fruit, like currants in color and gloss, is very decorative in the late autumn. The snowball is too well known to require description — what would Memorial Day be without it? It suggests warm, pink-faced, white-dressed little girls marching cemeteryward bearing thousands of its blossoms for the decoration of soldiers' graves.

Our native elder suffers from an inexcusable lack of the attention it deserves, perhaps because of its commonness. I know of a château in Normandy that is hedged by elder for a mile along a highway, and its owner assures me that when in blossom it is a hedge to take one's breath. The birds are greedy for its berries, which may be dried for their use in winter and are hungrily picked up; jelly, too, is sometimes made of the fruit, but neither it nor the wine that is more frequently manufactured would impel me to grow elder for culinary reasons.

The various honeysuckles (*Lonicera*), frequently sold mislabeled, are valuable because of the earliness of the gauzy clouds of pink and white flowers. They are rampant in growth and will quickly screen an unattractive view.

The rose-acacia (*Robinia hispida*) bears pale rose flowers precisely, save for color and lack of fragrance, like the locust. It is of brittle spindly growth and seldom reaches a great height. If you like pink flowers, and few of us do not, they are entrancingly pretty.

Another native, the shadblow (*Amelanchier*), and the equally indigenous Judas-tree (*Cercis siliquastrum*) both grow to the height of small trees. The shadblow makes an especial appeal to me because of the extreme earliness of its flowering, and on cold nights in spring the white cloudlike masses of its feathery flowers appear almost luminous. It has a virginal look, but it is a 'hard-boiled' virgin perfectly able to withstand coldness.

I find the Judas-tree most difficult to transplant, an operation which can best be done in the spring, but its buds, resembling

drops of blood along the stems, and its myriad carmine-pink flowers make it well worth repeated attempts. Legend has it that it was upon this tree that Judas hanged himself, though why drops of blood should suggest a hanging I know not.

M. Lemoine, justly famous for his lilacs, peonies, and mock-oranges, is responsible for dozens of varieties of the latter, and each seems lovelier than the last. Perhaps the best of them all is Virginal, with huge, alluringly scented, semi-double flowers, which are produced not merely once during a summer, but repeatedly. Manteau d'Hermine, very dwarf and double, is both unusual and attractive. The botanical name of this shrub is *Philadelphus*, not *Syringa*, which belongs to the lilac, though for some reason is often applied to the mockorange.

The several *Spiræas* are richly deserving of planting and yield, save for an inopportune frost, quantities of white flowers variously known as bridalwreath, Aaron's-beard, and so on. They are more or less sprawling in growth, but indispensable.

There are numbers of excellent flowering crabs (*Malus*) which make strikingly beautiful trees, and the odor of their roselike flowers is almost as delicious as the fragrance of our priceless native crab, *Malus coronaria*.

THE thorns (*Cratægus*), while scarcely shrubs, afford many desirable varieties. The English hawthorn, white, double white, and double scarlet, — though it is n't really scarlet, but a deep carmine-pink, — to mention a few of the almost innumerable examples of thorns grown, for example, in the Arnold Arboretum, have a charm of their own. The trees grow in the most winsome shapes and they are of ironclad hardness, while the blossoms and fruits are indefinably fascinating.

Among my aversions is the hydrangea. For a flower its ugliness to me is absolute, and the blooms, too often covered with August dust, are assauntingly tawdry. The advice I have frequently read, 'Plant well back in the intervals between other shrubs,' is wisely given. *H. paniculata grandiflora*, while not the least offensive, is the one most usually grown.

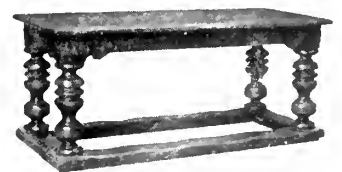
As to the French lilacs, 'neither time nor space' would suffice for me to sing their charms — they are all wonderfully lovely, from the old-fashioned single mauve, whose odor breathes a thousand memories to all of us, to the newest hybrid. The lilac has few

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HB 6-30 . . . . .

# How Does Your Garden Grow?

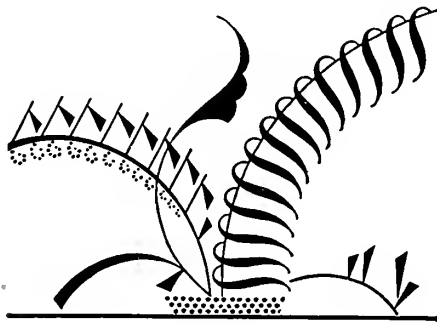
by

ELIZABETH LEONARD STRANG

THE after care of newly planted trees and shrubs is as important as the initial work of setting them out. Large specimens must be guyed with wires to stout stakes or the swaying of the wind will loosen and kill them. Use hose pipe where the wire touches the trunk. In cleaning up do not heap the surplus soil around the roots of the plants. I have seen valuable evergreens killed because buried two inches too deep. Even after the plants put forth new leaves and have apparently made a start, it is necessary to continue the watering. Sometimes they shrivel and die without warning, so continue to soak, not sprinkle, two or three times a week during the hot weather, and poke holes in the balls of earth to be sure that the water actually penetrates.

• • • Fertilizing at the time of setting out is not absolutely essential, as the plant can more readily assimilate it after it has recovered from the shock of being moved. In no case must manure touch the roots. Bone meal or well-rotted manure can be used below the roots, particularly in trenches for hedges, but some authorities prefer to apply it above the roots so the rains can wash it downward. Evergreens should have no manure unless it be very old, but they thrive enormously on bone meal alone.

• • • Pruning at the time of setting out is no longer as drastic as was once considered necessary. The plant cannot manufacture so much sap if its leaf area is too much reduced and will not grow so fast as one pruned less. Often the strongest buds are at the tips of the branches and if you cut them off the plant will start feebly if at all. Judicious pruning does not spoil the shape of the specimen. Take out all dead wood and inside branches which cross or rub, with an eye to developing the plant into a tall, high-headed, or low, spreading form, as desired. Evergreen trees must have the leader carefully preserved, but the side branches may be lopped to encourage a stocky growth. Rhododendrons and other broad-leaved evergreens we do not prune, or magnolias or flowering dogwoods. It is said that a holly tree newly



**PLANT MATERIAL** referred to in the text can for the most part be obtained from the nurseries whose advertisements appear on these pages. For sources of those plants not generally carried write to the Readers' Service Department, House Beautiful, 8 Arlington Street, Boston, and enclose a stamped self-addressed envelope.

planted will die unless every leaf is picked off. I tried this, and the tree lived, but of course I cannot say whether it would have lived anyway.

**FADED TULIPS** Now, so many people ask me what to do with tulips after they have faded. In a large perennial garden where they have been planted in scattered groups, it is only necessary to clip the seed pod and allow the tops to shrivel until they readily come away when pulled. The stem and one leaf, if desired, may be cut off to reduce the unsightliness. Or, each bulb may be lifted, and allowed to ripen elsewhere, being reset in the fall. This involves more trouble, but is possibly justifiable when the dying stems make the garden untidy and you need space for setting out blooming plants at once.

**FILLING IN WITH ANNUALS** This is the month when we do the annual filling in the perennial garden, for while, theoretically, perennials give us a succession of bloom, there is no question but that annuals do enhance the color effect. A broad simple scheme looks best — try a combination of lemon marigolds and *Salvia farinacea* in clumps in the background, single blue

China-asters in the middle foreground, and face with the little golden *Tagetes pumila* and the luxuriant trailing violet of the moss vervain (*Verbena erinoides*). Or fill still more simply with giant zinnias in selected pastel tones, white, flesh, and salmon, buff and primrose-yellow. There will always be enough reversions to give a variety.

• • • For the terrace try the orange or pinky-violet tree lantanas or the well-known Mayflower verbenas that may now be had in tree form. And do not forget to plan somewhere a fragrant corner of lemon-verbena, Rose Geranium, lavender, mignonette, heliotrope, with, for evening, balcony white petunias, Nicotiana, and the night-scented stock.

**WHITE FLOWERING SHRUBS** What a wealth of white flowering shrubs we have in June. Picture a combination of white fringe-tree; silverbell; pearlbush; hybrid white lilacs; Philadelphus (Virginal); and some of the new spireas like *S. trichocarpa*, a new very hardy species which grows from four to six feet and blooms much later than the well-known *S. vanhouttei* or *S. henryi*, growing more vigorously to eight feet; the creamy cups of *Magnolia glauca*; Oxydendrum, or sourwood, with long racemes like lily-of-the-valley; the pure white of the silver Moon rose; snowballs; hawthorns; native elders and viburnums; balls of deutzia — we can never have too many flowering shrubs of white.

• • • One shrub new to me I mean to set out this year — the *Fontanesia fortunei*, which I saw as a shapely little tree growing here in Massachusetts, and am told that it has delightful white blossoms.

**YELLOW FLOWERING SHRUBS** It is interesting as well to work out a succession of yellow flowering shrubs for the high lights or focal points of our shrubbery. Begin with *Cornus mas* and spicebush, then forsythia, of which choose the variety *F. intermedia spectabilis*. The next showy (Continued on page 798)

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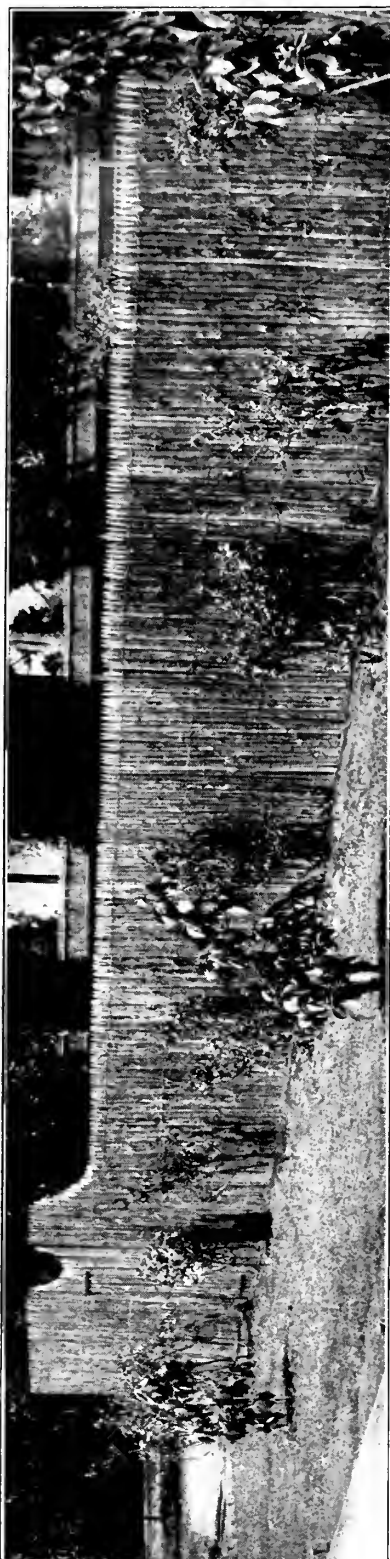
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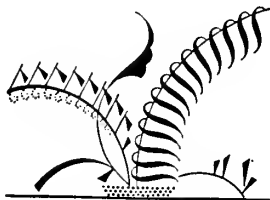
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# How Does Your Garden Grow?

by

ELIZABETH LEONARD STRANG



(Continued from page 796)

yellow shrub to bloom is the double kerria, and it is really almost as showy as the forsythia, but of a deeper yellow.

• • • In June we have the lovely drooping clusters of the laburnum, rivaling the wisteria in size, and the little shrubby Potentillas, like tiny single roses of white or primrose-yellow. Later the goldenrain-tree, or Koelreuteria, gives us a shower of delicate bloom for nearly six weeks, lasting until in August we have the Hypericums, of which variety *H. kalmianum* is particularly interesting because of its glossy, laurel-like foliage.

**A NEW RULE** The old rule of 'plant thick, thin quick,' by way of securing mass effects with shrubs, is being superseded. Too often the thinning was never done, and the result after ten years was dreadful to contemplate, a fair outside with a mass of dead branches underneath which could not be disturbed without leaving a yawning gap. A better way is to plant trees

spaced carefully for their full development, then fill with smaller trees and larger shrubs spaced rather far apart, as they grow surprisingly fast. Then work down to the smaller shrubs and finally to fillers of herbaceous plants and ground covers. For example, rhododendrons spaced seven or eight feet apart may be filled with clumps of dwarf heather, daphne, thyme, and *Sedum stoloniferum*. At no time will this planting look sparse, but the rhododendrons will not have to be thinned just when they have become established.

**THE LACE** Everywhere I go, at FLY this season of the year, I am certain to see the rhododendrons marred by dark brown stains which betray the ravages of the lace fly. If you turn over the leaf you will see the creature. They tell you to spray with Sunoco oil, but as this comes only in gallon cans it seems expensive for one rhododendron. So I bought a dozen small bottles of Evergreen plant spray, take them with me, and pass out as needed.

## RACES AND TYPES OF GARDEN ROSES

BY STEPHEN F. HAMBLIN

(Continued from page 769)

advent from China. Its hybrids make very lofty tender climbers. The bud is long and pointed, the flower very large. Belle of Portugal and Comtesse Prozor are most common. Australia and Southern California have made much use of this group. Perhaps twenty named sorts have been grown in mild climates. For warm winters this is the group of greatest promise.

• • • PRAIRIE ROSE (*Rosa setigera*): Set.

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hardy, very robust, and deep rooted. The large single pink clustered flowers appear in July. As early as 1840 a Baltimore florist, Samuel Feast, made crosses with garden sorts. Baltimore Belle, Beauty of the Prairies, and Tennessee Belle are still growing. More than thirty others were lost long ago. Of a total of fifty sorts about ten are now with us, these mostly recent sorts, as interest in this species as a parent has revived.

American Pillar is a cross with Crimson Rambler, Max Graf with *R. rugosa*, Heart of Gold with *R. moyesi*, and most recently setigera x wichuraiana recrossed with HT. is giving a race of hardy climbers superior to HW.



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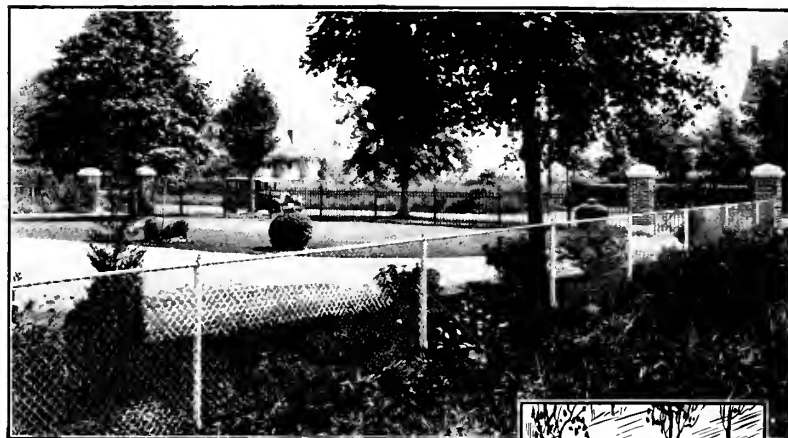
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## RACES AND TYPES OF GARDEN ROSES

(Continued from page 798)

### • • • HYBRID MULTIFLORA ROSE (*Rosa multiflora*): Mult.

The Polyantha Rose came from Japan about 1820. The panicles of small white flowers in June on long bramble-like canes were quite popular. A constant character is the comb-toothed stipules of each leaf. Doubled and colored forms appeared, and hybrids with garden sorts; but real popularity came with the introduction to England in 1878 of a double red from Japan, which was sent out in 1893 in America as Crimson Rambler. From its seedlings and other crosses at least 300 sorts have been named, and 100 kinds are still growing. They differ from Crimson Rambler mostly in color or fullness of bloom. The best red is Philadelphia; for rose try Flame; for pale pink, Blush Rambler; and for white, Pemberton's White. There are many purple forms, as Veilchenblau, and a few yellows, as Goldfinch. The Lambert group (as Trier) are medium growers, producing some bloom all summer, but of the small Multiflora type some fifteen are available. Truly ever-blooming are the climbing sports of the dwarf Polyanthas (eight sorts), giving the Polyantha clusters all summer. These are the most truly ever-blooming climbers, but the flowers are small. All these Multifloras have a small root system and are useless as cut flowers.

• • • By crossing small Multifloras with garden types, at least fifty named sorts (of recent origin) are growing, and they are among the best of the climbers. The flowers are large, few or solitary in the cluster, blooming only in June, save a few exceptions. Try Paul's Scarlet Climber or The Beacon (red), Roserie or Birdie Blye (rose), Tausendschön or Dawson (pink), Electra or Ghislaine de Feligonde (yellow), White Tausendschön or Bonnie Prince (white). As a group these are less high climbing and earlier in bloom than the large HW., and deservedly popular. Many more will appear.

### • • • HYBRID WICHURIAN ROSE (*Rosa wichuraiana*): HW.

Of equal importance as a parent of climbers is Wichurian Rose, also from Japan, about 1880, the hybrids beginning about 1890. The parent is a trailing vine with semi-evergreen leaves and small

white paniced flowers in July. It has a deep root system, adaptable to any soil and dry weather. First came Dorothy Perkins (rose), 1902, with Lady Gay and Farquhar almost identical. These are of American origin. European breeders followed and now 100 or more are listed, most of them still growing. First choice is rather hopeless, but compare Excelsa or Arcadia (red), Dorothy Perkins or Minnehaha (rose), Debutante or Sweetheart (pink), Snowdrift or Mrs. M. H. Walsh (white). These are very vigorous plants, the new canes long and pliant, the small flowers in very large panicles. The peak of bloom is in July. Perhaps this group is sufficiently developed. M. H. Walsh was the chief originator.

Crosses with HT. and similar types gave large Tea-like flowers, usually solitary, of many forms, from pure single to very double. The bloom is very heavy (in June or July), mostly on plants of enormous size. For Northern gardens they wholly outclass Cl. HT. in every way. At least 150 names are listed by dealers — all really worthy of a place in a large garden. For red, Dr. Huey, Aunt Harriet, or Bess Lovett; rose, Christine Wright, Mary Wallace, or Alida Lovett; pink, Gerbe Rose, May Queen, or Dr. W. Van Fleet; white, Silver Moon, Purity, or Mary Lovett; yellow, Aviateur Blériot, Jacotte, Albertine, or Emily Gray. But choice is hopeless; many more of this group will yet be presented to us.

### • • • HYBRID MACROPHYLLA ROSE (*Rosa macrophylla*): H. Mac.

This is a stout, thornless species; and one hybrid, Auguste Roussel (1913), gives large Tea flowers in June only (pink), and rather sparingly. As it is thornless and high-branching, this sort is of great promise.

For Northern gardens, in climbers, there are three lines of future endeavor — more thornless sorts, more hardy yellows, and particularly real ever-bloomers of the effect of Cl. HT. as grown in mild climates. This may be from setigera or wichuraiana crossed by Bengal.

The omnipresent parents of bush roses are Bengal and Tea; of climbers are Multiflora and Wichurian. Strangely, these all came from the Orient.

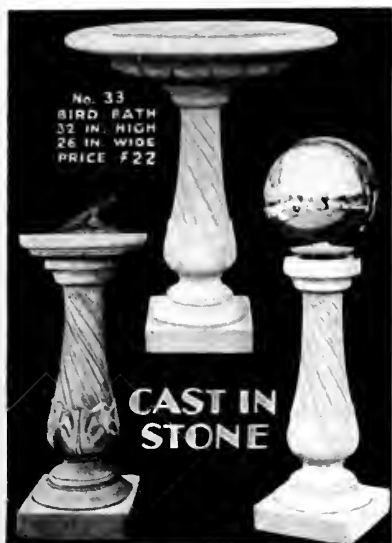


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## GARDEN-MAKING STEP BY STEP

BY DOROTHY M-P. CLOUD

(Continued from page 767)

foot deep, and a teaspoonful of the liquid is poured into it; the hole is then closed at once to shut in the destructive fumes. As it is highly inflammable it should never be used near any fire, not even a lighted cigarette.

When diseases have once gained a foothold the affected plant tissue can never again be restored to health, so that the medication should be used as a preventive measure and as a means of controlling the spread of the trouble. Excessive moisture and heat, too much dampness and lack of sunshine, or cold winds, provide conditions favorable to the development of disease spores. They may also make their appearance through the seed, tubers, bulbs, or plants which have been gathered from diseased plants and bulbs. Sometimes soil is infested with disease spores from fallen leaves from the affected plants.

• • • Of the various diseases, one of the most frequent visitors in the garden is mildew. It looks like a powdery white substance on the foliage. Spraying with Bordeaux mixture is excellent and should be done once a week from about April 10 throughout the season. Dusting the plants with sulphur is a wise preventative. Fungitox is a satisfactory fungicide and does not discolor the leaves as does the Bordeaux mixture.

The damping-off fungus is a troublesome disease, especially with young seedlings when they are in a close atmosphere in frames. It is detected by the young plants growing sickly and patches of them dying out, and should be prevented by dusting the plants and the surrounding soil lightly with powdered sulphur, whenever the weather or other conditions are favorable for its appearance.

Rust is frequently found on hollyhocks and phlox. It causes a rusty appearance on the leaves. Remove and burn any affected leaves, and spray with a fungicide.

Delphinium blight makes the stems, leaves, and flowers turn black here and there. Hydrated lime scattered around each plant and cultivated into the soil, also a weekly or biweekly spraying with Bordeaux mixture, are the usual methods of control. Some gardeners believe that the use of manure encourages this blight. A really efficient spray for it is

sorely needed, as in spite of every known measure of prevention it usually makes its appearance in every garden.

The yellows attacks the plants every now and then, and is often seen in annual asters. As soon as a plant turns yellow it should be pulled out at once and burned, for nothing else will prevent the disease from spreading.

Scale is an enemy of old roses in particular. Where it exists, the bushes or vines should be sprayed with lime sulphur. When the trouble has spread heavily the solution should be painted on the wood with a brush. Do not despair of an obstinate case, as scale can be entirely wiped out with perseverance. Euonymus is also very susceptible to scale.

Black spot, a disease especially affecting roses, appears on the leaves, causing dark spots to form. By keeping the roses dusted with sulphur much of the disease can be avoided. Quite a remarkable remedy is to broadcast on the soil terogen in the fall and winter, and ferogen in the spring and summer. These at the same time add fertility to the bed.

To err on the right side, an all-round spray should be used every week. Pyrox acts as a fungicide and as an insecticide for tissue-eating insects, and by adding to it aphine or any other of the insecticides suitable for the sucking insects, most of the troubles above ground can be kept under control.

A valuable seed, plant, and soil disinfectant has been found in semesan, which is a mercuric preparation. The directions for its use should be carefully followed.

• • • Certain principles must be borne in mind in the fight against garden pests. Any fallen leaves which might carry disease to the soil should not be allowed to lie on the ground, but should be gathered and burned immediately. The actual spraying is often carelessly done; all parts of the plants should be covered with the mixture, especially the under sides of the leaves, which are so often neglected and are frequently the favorite abiding place of many garden enemies.

The dry forms of insecticides and of fungicides should be applied preferably when the dew is on the leaves or after a rain, as they will then adhere to the plants better. A pair of bellows will spread the powders easily and thoroughly. A bucket pump or a knapsack sprayer will serve admirably in applying the liquid kinds.



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## BEATING AROUND THE BUSH

BY  
WILLIAM D. IRVIN ARNOLD  
(Continued from page 795)

enemies and no faults, requires but little care, and offers its entrancing flowers in abundance. One can't have too many of them.

In the main, roses are scarcely to be considered among hardy shrubs, but I grow the hybrid perpetuals in clumps in the borders with success; old Mme. Plantier, the older Provence rose, General Jacqueminot, Paul Neyron, and Frau Karl Druschki are all very hardy and undemanding. Another very hardy rose is the York and Lancaster, striped and mottled red and white and semi-double. It is quaintly charming and, though centuries old, is not common.

It may be that we, in this country, are a bit lacking in originality in gardening, but since

none, or few, of us have a wish to attain the effects produced, for instance, by Le Nôtre, at Versailles, it is perhaps the wisest plan to plant what most pleases us where we wish it to be.

• • • With the very formal type of garden I have had little to do. I object to an effect too *arrangé*. If one has taste in things horticultural he may accomplish much; if one has not he is, after all, pleased with what he has done — 'a poor thing, but mine own'; there is a world of satisfaction in that and there is a world of pleasure in gardening.

After all has been said, it is really difficult to disfigure a landscape by planting flowering shrubs, provided they are not planted singly on a broad expanse of lawn, thus creating the effect of spottiness, for a good lawn, like good wine, 'needs no bush.'

## THE JUNE GARDEN

BY MARY P. CUNNINGHAM  
(Continued from page 776)

stock with Bristol Fairy gypsophila in a glass container.

3. Purple petunia, pale pink Drummond phlox, and buff Drummond phlox.

4. Orange and yellow calendulas in black vase.

5. Pink snapdragon, white larkspur, and blue *Limonium latifolium*.

6. *Scilla hispanica* with poets narcissus and Mayflower verbena (forced) and dark purple petunia (forced).

7. Pink, white, coral, long-spurred

columbine with a base of maidenhair fern.

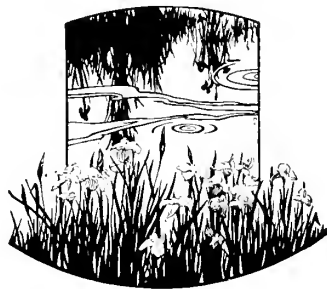
8. Red tulip, Pride of Haarlem, white stock (forced), Bristol Fairy gypsophila (forced), annual red larkspur (forced).

NOTE: Annuals in these combinations are greenhouse grown.

### GARDEN TERMS EXPLAINED

'Parasite': A parasite is a living organism which takes its food directly from another living organism which is called its host.

Mistletoe is a parasite and lives on the branches of trees. Common dodder is a parasite of clover and other plants. Rusts and other fungi are also parasites.



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BY Joseph H. Dodson



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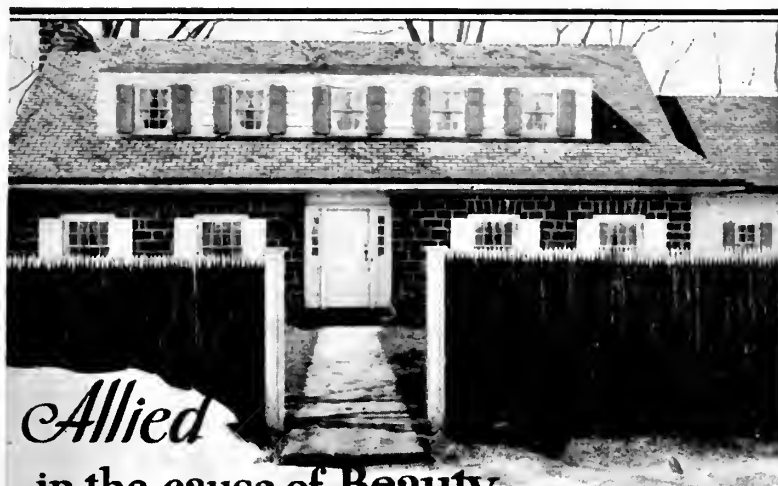
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